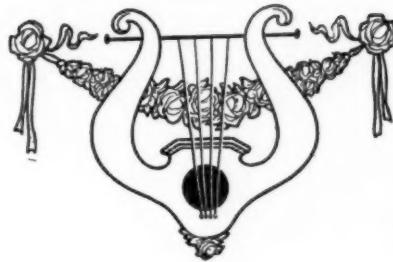


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# MUSIC SUPERVISORS JOURNAL



MARCH, 1926

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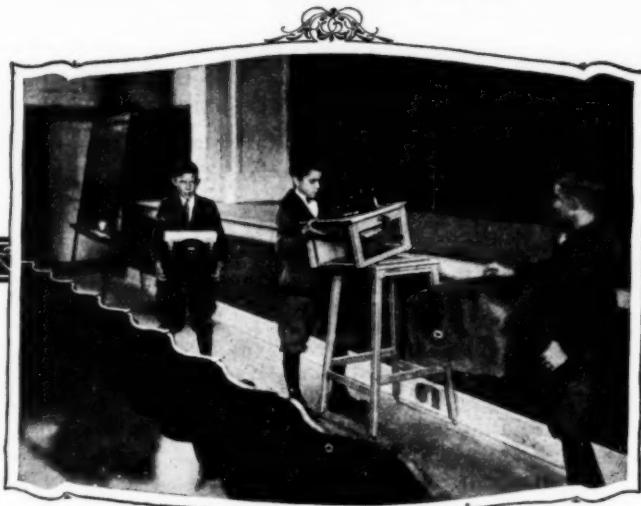
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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE  
Published Five Times a Year

GEORGE OSCAR BOWEN, Editor and Publisher  
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# MUSIC SUPERVISORS' JOURNAL

Vol. XII

TULSA, OKLAHOMA, MARCH, 1926

No. 4

OFFICIAL ORGAN OF THE  
MUSIC SUPERVISORS' NATIONAL CONFERENCE

GEORGE OSCAR BOWEN, Editor

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## Editorial Comment

### Some Vital Questions

The *Open Forum* department in this issue carries several communications which should be read with interest by every member of the Music Supervisors National Conference, as well as those who are affiliated with the Eastern and the Southern Conferences, and many teachers of school music in those parts of the country where there are no sectional organizations. President Edgar B. Gordon, of the National Conference has recently appointed Peter W. Dykema chairman of a committee to take in hand the important matter of such reorganization of the National Conference as may be necessary to make it function properly under the new bi-ennial plan which goes into effect after the 1926 meeting at Detroit. This committee will also consider many points in connection with the relationship between the National and Sectional Conferences, in fact as one studies the case it looks like a rather complete reorganization if all groups concerned are to function properly, each one working for the good of the cause of School Music.

The first *Open Forum* communication is from Chairman Dykema in which he outlines briefly some of the problems confronting the committee, names in a rather unique manner the committee membership, and calls a meeting for a stated time. The committee is a good one and is named without fear or favor, and the experience of its members should be productive of good results. *The only question seems to be, is there sufficient time remaining to accomplish what should be accomplished before the time of the stated annual business meeting of the National Conference in Detroit?*

### Zoning the Sectional Conferences

One of the big questions that will have to be disposed of by this committee is that of dividing the country into such a number of groups as will best serve the entire profession on the off year when the National does not meet. Two communications will be found in *Open Forum* bearing directly upon this question of zoning. A study of the two plans will show a considerable over-lapping in the States sug-

gested from the two sources. As was shown in the February issue of the *Journal*, one of the most important reasons for the comparatively small attendance, and membership in the National Conference, is that of the long distances to travel to get to the Conference City. This same difficulty is undoubtedly experienced by the *Southern Conference* in building up a large membership and attendance. A trip from the western part of Texas, or from Oklahoma to Winston-Salem, N. C., or even to Birmingham, Ala., is almost prohibitive because of the traveling expenses and the loss of time involved. The *Journal* Editor found last year, that the trip from Tulsa, Okla., to Winston-Salem would consume two days and two nights, because of the circuituous route necessary, and that amount of time spent, each way, was too costly. If the Sectional Conferences are to fulfill the need for which they are created, in the largest way, the distances must be reduced to a minimum, which will be great enough in those parts of the country where the "great spaces begin." Shorter traveling distances will mean larger memberships for each group, for it has been demonstrated that *comparatively few will pay membership fees unless they are reasonably sure of attending the annual meetings.*

---

#### Inter- Conference Relations

work for Public School Music that it has been doing the past ten years? By the same measurements, can each of four or five Sectional Conferences exist as a law unto themselves, and still contribute something constructive

to the cause? The Eastern Conference has gone on record as heartily endorsing the cooperative plan. The Southern is in a similar position, and they will send representatives to the Detroit meeting empowered to take such action as seems wise. "*A house divided against itself*" cannot survive and the whole cause of public school music demands the closest cooperation between the groups operating in the several parts of the country. It would seem that to bring this about some plan must be worked out which will contemplate, (1) an inter-relationship of officers and boards of directors; (2) inter-conference financial plan; (3) time and place of meetings for both the National and Sectional groups; (4) publication of an Official Organ and annual Book of Proceedings without losses by duplication.

---

—o—

#### Financial Problems

In a letter to President Gordon, Treasurer A. Vernon McFee says: "*No one has seemed to notice that it takes about \$8000 per year to pay the expenses of the Conference. All of these expenses will be taken care of for the current year with the exception of publishing a book of proceedings of the 1926 Conference. Since the expenditure for this book amounts to about \$3000 in round numbers, it cannot be paid for unless the members of the National maintain their membership, and at the same time support the Sectional.*" Mr. McFee has touched a vitally weak spot in the biennial plan. Unfortunately the bill for the annual book of proceedings in years past has been paid out of membership dues paid into the treasury the year after the meeting which the book is reporting. This is bad business, of course, but has been necessary for a

Under a bi-ennial meeting plan, can the National Conference exist and continue to do the same valuable

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number of years. As the treasurer states later in his letter, "the treasury has a balance of \$0.00 with a note outstanding for \$2,750." This note was given the printers in payment for the 1925 Book of Proceedings, and must be paid in 90 days from the date it was given. With the growth of the Conference the book has grown in size until this year it contains 400 pages. The total cost for printing the book and preparing it for transmission through the mails was about \$3,000 for 2200 books, or \$1.36 per book. Add to this the postage which averages over fifteen cents per book, and the book has cost the Conference slightly over \$1.50. The extra expense of addressing, "licking" stamps, wrapping, and other clerical details, which are not inconsiderable, has been absorbed by the *Journal* office, without additional cost to the Conference. Quoting again from Mr. McFee, he says; "*Not over thirty per cent of the National Conference members will renew unless there is a meeting or a book of proceedings.*" This statement is borne out by the fact that each year several hundred members drop their membership. The treasurers report shows that in 1925 there were about 1200 renewals, showing that over 1000 people who were members in 1924 did not renew. With these figures before us we are impressed with the fact that definite plans must be made in advance if a book of proceedings of the Detroit meeting is to be printed.

---

**Publications** The *Music Supervisors Journal*, which is the official organ of the National Conference has been, and still is self-supporting. This is made possible only because the publishers and manufacturers of materials used

in Public School Music have come to consider the *Journal* the most valuable medium for carrying publicity direct to their most important consumers. Without the advertising sections, the *Journal* would not appear for even one issue, but although this is almost the entire source of income it does not involve the greatest amount of labor, nor all of the expenses of the *Journal* office. The *Editor* can give personal attention to securing and editing copy for the five issues each year, correct and re-correct the proofs, make up the "dummy" see that the statements are sent out and the bills paid, make up the bank deposits and write the checks for payment of accounts (he finds little difficulty in paying his own salary?) but by far the biggest job in connection with the *Journal* office is keeping the mailing list "*up to the minute*". This we boast we are able to do, but it means real labor. Another small source of income is available through the sale of the mailing list, and bulletins, addressing envelopes and wrappers, a service which some of our advertisers are learning to appreciate as most valuable. Obviously the *Journal* may not be counted upon to contribute to other Conference expenses, for any income over and above the actual expense of producing the five issues of the *Journal* must go into other expenses of the office, equipment, materials, etc. The *Journal* office with a full time secretary and another on part time is in running order twelve months in the year. The future of the *Journal* depends upon the action taken at Detroit as to whether or not it will represent all Sectional Conferences as well as the National, or share the field with a separate *organ* from each Sectional group. There is already

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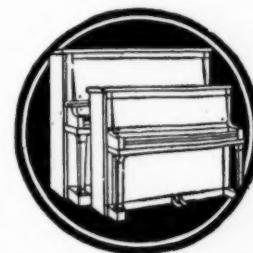
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considerable duplication, and while each periodical may be a valuable one, advertisers feel that their publicity is being taken to the same people through several different sources. Taking all facts into consideration, it would seem that the best plan would be to place the publication of the *Official Organ*, all bulletins and the annual report for the National and Sectional Conferences in one office, thus making it possible to develop the *Journal* or *Herald*, or whatever it may be called, into a much more important and valuable magazine, with less duplication for our advertisers who

would be willing to support it in a larger way; provide through a combination of membership fees from all organizations for the year book, which on alternate years would report the National and the separate Sectional meetings, and make possible the printing in bulletin form such reports from the different groups as may be recommended. Your present *Editor* is not making a plea for a bigger job, but merely setting forth the facts as he sees them, in order that one of the most valuable contributions to the cause of School Music may be continued and allowed to grow into greater importance.

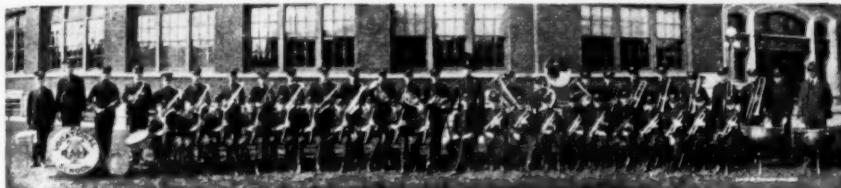
## NATIONAL ORCHESTRA PLANS COMPLETED

With nearly six-hundred applicants to select from the committee in charge of the National High School Orchestra had considerable difficulty in choosing two hundred of the best players to make up the personnel of the ensemble which will rehearse during the week of the conference and give a concert for the supervisors Friday morning, April 16. The following states will be represented in the orchestra: Colorado, Kansas, Ohio, Iowa, Vermont, Virginia, Pennsylvania, Indiana, Illinois, Connecticut, Maine, Massachusetts, Michigan, Minnesota, Kentucky, Oklahoma, Wisconsin, West Virginia, California, New York, Rhode Island, and New Jersey. Music is being sent out to all the players for advance practice. The program was chosen from editions for school orchestras which included parts for complete symphony orchestra and conductor's scores. The conference is indebted to the following publishers who donated all the music for the project:

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The members of the orchestra will be entertained in the homes of Detroit high school students, through the courtesy of the Detroit Parent-Teacher Organization. All rehearsals will be held at the Auditorium of J. L. Hudson Company Department Store (Woodward Avenue). Preliminary tryouts will be held at the Book-Cadillac Hotel at 2 o'clock Monday, April 12 at which time seats will be assigned. All players who have not mastered their music by this time will be rejected by the examining committees. The first rehearsal will be held at 4 o'clock Monday.

The orchestra will broadcast a program sometime Thursday, April 15. Friends at home will have an opportunity to listen in on this important event. J. E. Maddy, Chairman.



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## MUSIC AS A MAJOR SUBJECT IN THE HIGH SCHOOL

By O. E. ROBINSON,

*Director of Department of Public School Music, American Conservatory.  
Director of Music at Hyde Park High School, Chicago, Ill.*

The writer for several years, has been a member of the committee of nine, which has worked for the accrediting in the high schools of Chicago of Applied Music taken with teachers outside the school system. This committee consists of three members from the Society of American Musicians, three from the Associated music schools of the city, and three from the city high schools. Questionnaires have been sent out, returns tabulated, and reports placed before a committee appointed from the superintendent's office. For the sake of the reputation of the music work of the schools of Chicago, which has borne the brunt of considerable criticism, I am glad to report that the efforts of this committee are about to come to happy fruition, and that plans are well under way for the accrediting of applied music in the high schools of Chicago. It is a pleasure to state that, if reports are true, our superintendent of schools Mr. William McAndrew, is keenly interested in music and believes that a child should be able to read music very much as he is able to read English and should sing a familiar song alone, anywhere, and at any time requested. Since we have this friendly cooperation in the office of the superintendent, a further step of wide import is contemplated. Under the direction of Assistant Superintendent, Mr. William J. Bogan, a plan is under way to evolve a real music course in the high schools of Chicago, in which students who so desire, may major in music,

just as they major in any other subject. This brings us to the subject,— "Music as a Major Subject in the High Schools."

Judging from the replies to a questionnaire recently sent to fifty cities, large and small, selected somewhat at random, it would seem that considerable confusion prevails as to the meaning of a major subject. Before proceeding further, let us make an effort to clarify this seeming confusion as to the meaning of the term—"major subject."

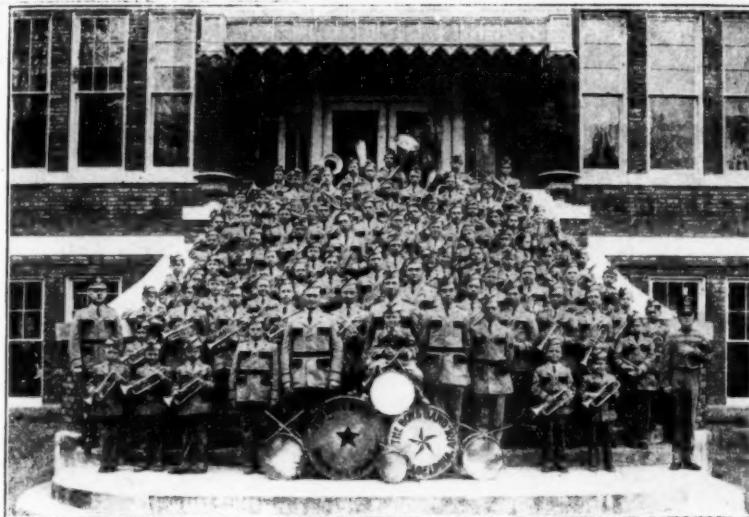
In the schools of Chicago, three years of one line of work classed as a major, for which full credit is given for each of the respective years, constitutes a major subject.

Two years of a second line of work, classed as a minor, for which full credit is given for each of the respective years, is required.

A further requirement of two years of another line of work, classed as a second minor, for which full credit is given for each of the respective years, is made.

In the plan now being evolved for a music course in the high schools of Chicago, it is proposed that students electing "to major" in music shall take ten hours each week in music for four years.

I am well aware that this subject of school music has been investigated and discussed by gentlemen who have given the question more attention than I have been able to put upon it. It is not, then, with the idea that I



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may contribute any new thoughts to the question under consideration, but rather for the purpose of stressing certain phases of Public School Music, which, in my estimation should be an objective of the National Supervisors' Conference at every session for some years to come. It is my further purpose to arouse your interest in "music as a major subject" and to stimulate interest in and discussion of this subject, particularly in the theoretical work to be given in such a course.

The questionnaire to which I have alluded was sent to fifty one high schools. Thirty-two answers were received. Fifteen of these schools seem to offer a definite course with music as a major subject, and have a definite plan of operation. Five replies stated that music was offered as a major subject, but, inasmuch as no plan seemed to have been formulated, these schools may not be classed definitely as schools offering music as a major. Inasmuch as no answer was received from nineteen cities, it is assumed that they had nothing to offer which could place them in the group offering music as a major subject.

Much valuable information is available in the "Survey" published by the National Bureau for the Advancement of Music. Inasmuch as advancement is made every year in the field of Public School Music, it seemed advisable to get a partial cross section of conditions of 1925. As there are thousands of small high schools in which music is not offered as a major subject, it is quite probable that not more than five percent of the high schools of the country offer any such course.

Let us examine somewhat into the content of the major course in music as offered by these fifteen high schools.

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The departments enumerated are Harmony, History of Music, Glee Clubs, Band, Orchestra, Form and Analysis, Instrumentation, Ear Training, Applied Harmony, Music Appreciation, Applied Music, Recreational Music, Chorus, Sight Singing, Voice, and Violin Ensemble besides certain required high school subjects necessary for the rounding out and general development of the student.

The department receiving greatest stress was "Harmony." All of the fifteen cities offering music as a major stress Harmony. Twelve cities not in this group also offer Harmony. It would seem, therefore, that Harmony might be regarded as the backbone of a major course in music for high schools.

Personally, I believe and you believe that music of the right sort is of more value in the daily lives of the majority of the high school students than some of the other solids of the various curricula. I believe that considerable time is wasted in high school and college on subjects of little utilitarian value, and of less cultural value than music. Personally, if I had my high school years again before me, I should eliminate my four years of Latin and two years of Greek, and in their stead should take applied music and subjects of an extremely practical nature. I believe that every high school student, male and female, should be taught music appreciation and how to drive a nail straight. For the student specializing in music, from either the vocational or cultural standpoint, the one indispensable subject is Harmony. How should this important subject be taught? In my estimation mere paper Harmony is a sham and a humbug. Students are graduated in music every year from well known

music schools, universities, colleges, and normal schools, whose working knowledge of Harmony is zero. In many cases, these unfortunate individuals go out to try to teach others what they themselves do not know—a case of the "blind leading the blind."

What shall we do about it? You will say that destructive criticism is easy; now give us something constructive. To be brief and definite, let me state that a partial solution of this difficulty lies in coupling up the written work in Harmony with two vital factors: Harmony, Ear Training and Key-board Harmony. The soprano who cannot hear the fundamental tone of the subdominant cord to save her life has no business trying to compose a sonata. The majority of vocalist and hundreds of piano students do not hear the bass until they can hear the foundation of the primary triads. This can be accomplished in most cases by Ear Training, in simple chord work with attention riveted on the bass. I am glad to note that our group of fifteen schools previously mentioned require some Ear Training in connection with Harmony. Just how extensive this Ear Training is could not be ascertained without a further questionnaire.

Perhaps it would be of interest at this point to check up somewhat on a concrete method of procedure with the beginner in this Harmonic Ear Training. It would be advisable to assume that students of Harmony in the Senior High School have elected this subject because of a desire to get at the real kernel of musicianship, and that they have an adequate background. We must assume that they have had vocal or instrumental sight-reading and melodic and rhythmical ear training, and are now ready for

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**Harmonic Ear Training.** The fundamental requisite in Harmonic Ear Training is the ability to hear the actual bass. If the class is asked to sing the bass of the succession, Tonic, Dominant, Tonic, while the chords are played on the piano, many of the group, the sopranos more especially, will sing the top tones of the chords, showing very definitely that the bass tones do not mean much in their young lives. It is necessary, therefore, that the bass at first should be very definitely stressed. This may be accomplished best if the teacher, choosing for example duple measure, will play the bass tone as a half note on the accented beat of each measure followed by the remaining tones of the chord, as quarter notes, on the second beat of the measure.

The class will now have little difficulty in sensing and singing the bass.

The class will then sing the same bass while the same chords are played with both hands simultaneously.

In the same manner the succession, Tonic—Subdominant—Tonic should be presented until the class experiences no difficulty in singing the bass. The next succession naturally should be, tonic-subdominant-dominant-tonic. This plan may be worked out at the will of the teacher and may be developed as he thinks advisable. In a short time the class will be able to sing the bass of familiar chord succession when the four tones are played simultaneously; and this, fellow-workers, is the basis of real musicianship as well as genuine music appreciation. The same plan should be coordinated with written work in Harmony as new chord successions are studied. The next step is to lead the student to couple up the bass tones heard with the character of quality respectively

of the chords heard. If, for example, with the bass tones, do, fa, sol, do, the respective chords are found to be respectively major, major, major, major, it should be evident that the chords were respectively Tonic, Sub-dominant, Dominant, Tonic. If, on the other hand, employing the same bass, the chords were respectively, Major Major, Major, Major, the chords naturally enough would be tonic, Super-tonic first inversion, Dominant, Tonic. The extent to which this coordination of Harmony with Ear Training may be carried is limited by nothing save time, and the teacher should not forget that the same plan must be carried out in the minor mode as well as the major.

Again, Harmony which cannot be played on the pianoforte in any key is of little actual worth. It is true that many musicians have specialized in voice, or on orchestral instruments. Be that as it may, they must learn Harmony on the keyboard. In my classes in Harmony I have members of the band who insist that they cannot play the piano. I insist that if they are to be exposed to Harmony, they must take it, and accordingly require them to practice chord work, hands separately, then together. Mr. Adolph Weidig, who spoke at the Conference in Cincinnati, states in his work in Harmony that he does not accept students in theory who are unwilling to learn the keyboard well enough to play the chord work in the various keys. Eleven cities of our group of fifteen cities, state that some applied work in Harmony is required, a statement which seems to be a very hopeful indication.

This applied or keyboard Harmony in itself is a big topic. Students have no significant grasp of Harmony until



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they have it on ear, head and fingers, This work should be commenced by an assignment of the triads of diatonic scale to be played successfully, both hands alike in three positions.

The preceding exercise should be prepared in reasonable assignments until students can play it in any major or minor key. Unless classes are very small the teacher would have time to hear the exercise played only in one key in sharps and one in flats, each in major and minor. In the minor mode the Harmonic form is used. The next step should be an assignment of the authentic cadence to be played in three positions in all major and minor keys.

This work at the piano should be carried as far as time, size of class and conditions will permit. It will be found that the co-ordination of Ear Training and Keyboard Harmony with the written Harmony will be productive of excellent results and, is the only intelligent course to pursue in teaching Harmony.

There have been many indications of progress in music in America within the past year. Many cities are reorganizing their music work. Such questions as a uniform basis for accrediting music work in the various states and the standardization of music course in the many educational institutions, are being discussed, and improved. A great step in this latter direction is being undertaken by the organization of the leading music schools into the National Association of Schools of Music and Allied Arts. This organization gives fine promise of raising the standard of music courses throughout the country to such an extent as to win the approval of many educators, who formerly gave our favorite subject scant consideration. We, as humble teachers in this field of education, by applying the acid test of self-examination to our own work, can very materially aid in winning the respect of educators in general for our chosen subject.

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## Tests and Measurements Department

Conducted by PETER W. DYKEMA

*Professor of Music Education, Teachers College, Columbia University, New York City*

### REPORT ON USE OF SEASHORE TESTS AT EASTMAN SCHOOL OF MUSIC

By HAZEL M. STANTON, PH. D.

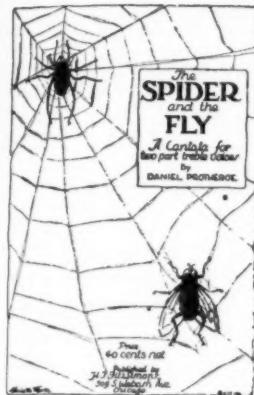
(Extracts from a pamphlet published by the University of Rochester)

The Eastman School of Music is a pioneer in applying scientific methods to the individual study of those who desire musical training. For a period of four years, psychological measurements of musical capacities have been given to several thousand of its students, and each student has been rated by teachers for numerous factors involved in musical achievement.

During this period, many inquiries have been received regarding the results of this work. And now a sufficient length of time has passed to make our findings significant. The more significant of these findings and what has grown out of them is now ready to give to those who have inquired, and to those musicians, educators and parents who are interested in the future development and musical growth of the country.

I am fully convinced that every child should profit by the guidance which is possible when the degree of his musical talent is known. In the past, one has been so dependent upon the advice and personal opinion of a musician or friend regarding his musical study. And too often one finds that the advice of one musician is contradictory to that of another. Both opinions, however, must be considered because they come from mu-

sicians whose opinion we trust. What can be done about it? Many would-be students are drifting musically, waiting to be encouraged or discouraged. Perhaps another friend says to continue music lessons and after many years of study a musician says that it is no use. This remark may spur one person to go on and completely stop another. Shall we continue to be advised and influenced entirely by personal opinion? Musical talent is not just a beautiful voice; a beautiful voice may be possessed by one with little musical talent, or one with great talent may not have a beautiful voice. Regardless of the particular way in which the musical talent is expressed everyone possesses musical talent in some degree. Many times, by mere chance, this talent is expressed by means of the piano, or on the violin, or by the voice, or by no audible means of any kind, yet the talent may be there, perhaps dormant throughout life. Now if there is any way in which science can discover the potentiality of this talent and encourage its use in the broadest musical training possible, we will be preparing the real musical students of the future. And science is ready to assist and give its opinion, which may or may not substantiate the opinion of the particular



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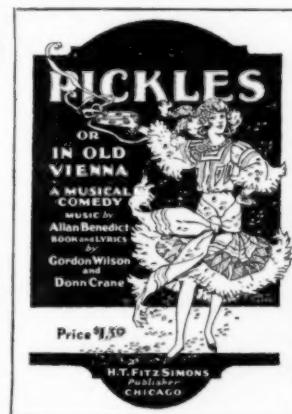
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voice or piano teacher. From scientific data at hand compared with the estimates of talent of hundreds of students made by many teachers of music, science is able to offer real help in a way that has proven to be most fair.

It is the aim of this report to tell what the results of measurement show and what the various teachers say about the talent of many students.

#### *Introduction*

The reception of all sound occurs in the organ of hearing, the ear. One frequently hears the expression among students of music, "I have a very good ear." Such an utterance is usually made by students and performers of musical recognition. Many years ago a psychologist, interested in the many problems connected with sound, heard such a remark and wondered about its meaning. As a result, measurements of the fundamental capacities involved in musical talent were devised, standardized, and given quantitative meaning.

Many different degrees of musical talent exist and are now recognized. As many varying degrees of talent can be expressed as there are divisions in a measuring scale, one which extends, for example, from 1 to 100. These varying degrees of talent are due to inborn capacities, capacities which exist as they are regardless of the extent of musical training and environment. Years of intensive musical training will accomplish three, four, five or tenfold more for one student than for another. The capacity of the one is naturally greater than the other for musical achievement.

These capacities of musical talent which can now be measured are the sense of pitch, the sense of intensity, the sense of time, the sense of rhythm,

the sense of consonance and tonal memory.

The history, background and scientific reliability of these tests have been given most interestingly in *The Psychology of Musical Talent*, by C. E. Seashore. However, a few of the outstanding points regarding the tests may well be emphasized here. *First*, they are fundamentally measures of specific musical capacities, and not measures of musical achievement. They tell us what a person has to accomplish with and not what a person has accomplished. *Second*, these tests are measurements of only a few of the most fundamental capacities necessary for musical achievement. *Third*, they may be given to children and adults, musically untrained as well as trained. *Fourth*, the tests should be given under the direction of those who are trained in their administration and their interpretation.

Since the Eastman School of Music opened its doors to those desiring musical training, an intensive study has been made of all students. The quantitative information obtained consists chiefly of the six measurements of musical talent. In the earlier test material used, the six tests were the sense of pitch, sense of intensity, sense of time, sense of consonance, tonal memory and auditory imagery. Later the auditory imagery test was omitted and the rhythm test added. The qualitative information consists of estimates of talent made by teachers, and a questionnaire of musical environment, training, activity, interests, memory and imagination.

During the year 1923-24, students were dropped from the school as a result of this information. At the beginning of the academic year 1924-

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1925, the faculty of the school voted unanimously to admit only those who measured above a certain score.

There are reasons for a music school faculty taking such action. Many of these reasons will be given in this report.

#### Conclusion

Influenced by the information presented in this report, the faculty of the Eastman School of music decided to admit only those applicants whose musical talent warrants some continuity of musical training. You might immediately wonder what effect this has on those who are refused admission to the school. You might also consider what effect this selection of pupils has on those who are admitted to the school. What is the significance of giving musical training to those who are more capable of receiving it? And what does this selection of talent mean to the music school and its staff of competent teachers? What will it mean to the musical growth of the future, to the real conservation of musical talent?

Dissipation of energy is one of the greatest diversions of our present day efforts. We are blindly groping for what we think we want and should have. There is so much to do, we must try a little of everything. The increased number of things to do is, in itself, cause for the guidance and direction of energies in the paths where the effort exerted brings the best results. This very thing we are attempting to do for those who wish to study music.

Those whose talent does not warrant the expenditure of money and time for private music lessons are advised accordingly. If they were admitted to the school, they would not stay long enough to benefit themselves or anyone

else. We are being most fair to close the road of private lessons to those who thought they would start but had little or no desire to go very far. These people are not very happy on this road even though they venture part of the way.

This selection of students naturally increases the number of applicants to the school, and this increase of applicants may include a large number of those who have little talent for the reason that those who are in doubt about their own capacity for musical studies apply for admission to the school in order to be advised. Those applicants who are admitted to the school are stimulated to greater effort for the reason that they were permitted to study in the school.

There are many ways in which a music school profits by this selection of its student personnel. First of all, there is less fluctuation in the student enrollment—the greater the talent, the longer the pupil remains in the school. This gives the teachers an opportunity to do more consistent and intensive work. The whole tone of the school is raised; an atmosphere of industry and happiness prevails to a greater extent than it could any other way. Continuity of worthwhile student personnel is the life of the school. The coming and going of poor talent, if allowed to increase in numbers, would be the death of the school.

The faculty of the school is affected directly by the personnel of its students. It is the aim of any school to have as competent a teaching staff as possible. These competent teachers are deserving of the best talent we can give them. Why should a school obtain the best of teachers and give them any pupils who wish to study, poor



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talent as well as good talent? Can any school really afford to pay a teacher the same amount to teach poor talent as it does for good talent? Financially, the situation may be well balanced, but musically, there can be an enormous loss or gain for pupils, teachers and school. Gaining musically must be the ultimate aim of musical schools over the country. And I believe the first and best way to gain musically would be the intensive training of the best musical talent. This, in the end, will lead to the greatest musical growth and happiness.

The rating blank for use of teachers covers the following nine points:

1. MUSICAL TALENT; Inborn capacity for musical achievement independent of training.
2. MUSICAL FEELING; artistic temperament, creative imagination, initiative in interpretation.
3. TECHNIQUE; mechanical ability in performance.
4. RHYTHMIC ACTION; ability for rhythmic expression in playing or singing.
5. QUALITY OF TONE in playing or in singing.
6. INTELLIGENCE.
7. APPLICATION; effort, faithfulness in practice, sustained interest and attention.
8. ACHIEVEMENT; progress in technique and musical expression.
9. HEALTH.

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The members from previous years should have first opportunity to join, of course, but I sincerely hope that all the instrumental people will write me a letter giving their addresses, instrument they play, years of experience in ensemble playing on that instrument, etc."

Russell V. Morgan, Chairman.

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The Breakfast of the Founders of the Supervisors' National Conference will be held in the Reception Room on the Ball Room Floor of the Book-Cadillac Hotel, Detroit, on Tuesday morning, April 13, at seven-thirty.

The supervisors entering the work at the Cleveland meeting of 1908 or at the first regular meeting in Indianapolis in 1909 are cordially invited to join with the Keokuk real Founders at this breakfast.

Please send your acceptance immediately to the secretary, Mrs. Elizabeth Carmichael, Fort Dodge, Iowa, as the number of seatings must be arranged well in advance.

We are hoping to greet all those who have enjoyed with us former breakfasts and many new faces who have not been able to participate heretofore.

Please remember the date, place, and hour.

Cordially,  
Frances E. Clark.  
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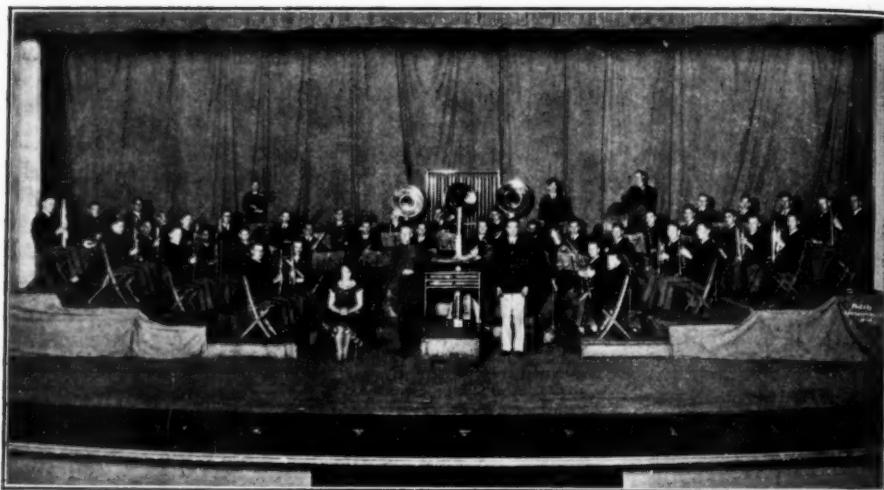
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## DETROIT—1926 CONFERENCE CITY

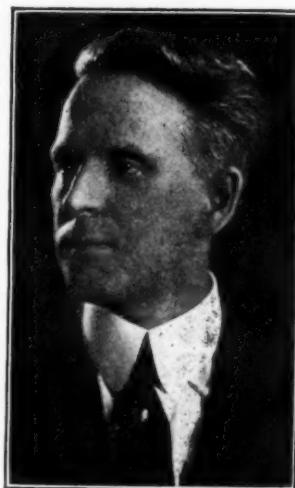
*Cass Technical High School Doing a  
Big Piece of Practice Work*



CASS TECHNICAL HIGH SCHOOL BAND

It is not the purpose of this paper to present a brief for Vocational Music. Throughout all the schools of America there is already demand for practical training in music both vocal and instrumental. The facts and figures whenever properly presented speak for themselves.

Unfortunately Public School administration (except in a few outstanding places) seems incapable of adapting itself to the changing conditions and the music teacher in most cases must work under many handicaps, some of which are;



CLARENCE BRYN  
Director

the craze for wasting valuable time and money on useless supervision (*prohibition of free development*), the indifference of Teachers Colleges towards training music teachers to teach instrumental music, and the traditional 'hand-me down' music curriculum which does not fit.

I do not believe that our course of study in Vocational music at Cass Technical High School could be entirely adapted to local conditions everywhere, but it works in Detroit. It has been developed to educate the young people of this community into

# Twins!



The GOLDEN BOOK of Favorite Songs and The GRAY BOOK of Favorite Songs look as much alike as twins. However, as is so often the case with twins, they are entirely different in character. "The GOLDEN BOOK" is known as "the best all 'round song book for all grades from kindergarten to college." "The GRAY BOOK" is known as "the best low-priced glee and chorus book" and is best suited to high school and chorus singing. Both books are printed on extra good book paper, from newly engraved plates and are bound in exceptionally strong covers. Considering everything, you get more for the few cents we ask for the books than you do in any similar publications. In fact, you cannot duplicate the material in them for thrice their price. Therefore when you want an all 'round song book for all grades remember that The GOLDEN BOOK of Favorite Songs is the book to order, and when you want the best low-priced glee and chorus song book that The GRAY BOOK of Favorite Songs is the one to specify.

The prices for The Golden Book of Favorite Songs and The Gray Book of Favorite Songs are the same  
—Less than twelve copies, 20 cents a copy, postpaid. Twelve or more copies at the rate of 15 cents a copy, postpaid. On orders for a full hundred or more, ordered at one time to be shipped to one address, a rate of \$13.00 a hundred is made, but this rate does not include transportation.

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useful citizens and the results are most gratifying.

We in Detroit are fortunate in having for Superintendent of Schools a man of authority and vision who is both progressive and forceful. He carries his constituency with him, puts the right man in the right place and keeps everybody busy and happy.

At Cass Technical High School he has supported and kept on the job two uniquely qualified and capable men as principal and assistant principal ever since the advent of technical training in the schools. The result has been a consistent and logical growth in policy, equipment and curriculum which prepares its graduates for conditions as they are today in Detroit, and at the same time supplies a broad social, artistic and cultural background.

In the Vocational Music Department of this great institution, we have unlimited support and freedom of action. At the beginning of each school year, our principal asks just two questions, "What will you need in music this year?" "Will our budget stand it?" . . . "Approved," Benjamin F. Comfort, Principal.

Mr. E. G. Allen, Assistant Principal in charge of Curricular activities insists that the time is rapidly approach-

ing when every American School Curriculum will represent a cross-section of the community life which it serves. *Comparative Figures, Musicians and Other Professions.*

There are registered in Local No. 5, Detroit Federation of Musicians, 542 Violinists, 28 Xylophonists, 10 Musical arrangers, 14 Bass Drummers, 102 String Bass players, 85 Cellists, 115 Banjoists, 231 Clarinetists, 292 Cornetists, 312 Drummers, 25 Oboeists, 15 Harpists, 217 Organists, 596 Pianists, 305 Saxophonists, etc. etc., totaling 3519 Union Musicians. This does not include the hundreds of non-union singers, teachers and instrumentalists who make their living through their music, in and near Detroit.

According to Polk's official directory there are in Detroit only 600 druggists, 795 dentists, 1630 physicians, 200 electrical engineers, 250 Civil engi-

ners, and 380 mechanical engineers. Any and all of these last named tradesmen may learn their profession from beginning to end, from kindergarten to and through the university under instruction provided by the State. These few of the many available figures and facts are certainly challenging.

Superintendent Frank Cody, Prin-



FRANK CODY  
Superintendent of Schools, Detroit

"Music is a subject of major importance in the schools of Detroit. In educating our boys and girls to be good citizens it is just as important as Mathematics and Latin and perhaps to many, a little bit more.

"As Plato said, 'Music is the essence of order and leads to all that is good, just and beautiful.'

"I wish we could spread this spirit of music into every branch of school work and keep it with us throughout all of life.

"The school band is one place where every boy can blow his own horn and help the other fellow at the same time."

## The Music Education Series

*Leads the children of America to love good music  
and fully to appreciate its strength and beauty—*

THE PUPIL'S Books are filled with songs which make each singing period a time of joy and progress. The inherent appeal of words and music stimulates a desire to learn to read easily, to interpret artistically.

### The Daily Lesson

THE MUSIC APPRECIATION COURSE begins with the singing experience. The songs which have become familiar serve as the medium by which the pupils are introduced to unfamiliar instrumental music through phonograph records made especially for this course. In a carefully planned program of music classics the pupils are taught how to listen and this ability promotes a genuine pleasure in music.

### The Concert Program

THE HOME EDITION, containing artistic piano accompaniments for all of the songs, makes it possible to use these songs in the family circle or at the school concert. The song learned in the schoolroom thus becomes a definite contribution to the cultural life of the community. The selections in the Music Appreciation Course are so attractive musically and so varied in presentation that the **phonograph records** also may be used as program numbers.

### Correlation with Other Subjects

THE TEACHERS' Book is not only a guide to classroom procedure, but it also shows how the song repertoire may be used for operettas and for special entertainments which correlate music with English, geography, drawing, and history. The pupil who has had this opportunity with music in its many aspects will have a constantly broadening experience, and his good taste will be assured.

**Foster and develop the love and appreciation of good music by using**

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cipal Benjamin F. Comfort, and the Detroit Board of Education have provided a Vocational Music Department in the Cass Technical High School which is now giving 2,000 free music lessons daily on all legitimate band and orchestra instruments, voice, piano, harmony, orchestration and conducting.

The following forward and detailed curriculum taken from the Cass Technical High School Circular of Information for 1926 and 1927 is self-explanatory.

This institution with all of its equipment will be open to the general public during the coming Music Supervisors' Conference, April 12th to 16th.

—  
**MUSIC  
CURRICULA**

*Cultural, Special, and  
Vocational*

The curriculum in cultural music, open to all students of the school, includes class instruction in piano, harp, voice, string and wind instruments, music history, harmony, orchestration, glee clubs, concert band, symphony orchestra and chamber music ensembles.

*Special*

The special curricula is open to all students beyond school age or any

citizen of Detroit who can be satisfactorily classified. It offers free instruction in any of the Vocational music classes wherein they can be enrolled without excluding or retarding the regular students. Credits are recorded but no diploma is granted.

*Vocational*

The four year vocational music course is outlined with a three-fold requirement as a basis of development and graduation.

First: the student is required to make a careful study of piano, voice, harmony, musical history, and orchestration as a background.

Second: to master at least one of the essential orchestra or band instruments and when possible to learn professionally one string and one wind instrument. This insures employment at all seasons of the year.

Third: to secure a thorough knowledge of all the instruments in the orchestra and band, to learn how to write for them in different combinations, and to have at least two years daily practice in group playing

and singing in order to develop the necessary sense of balance and coordination.



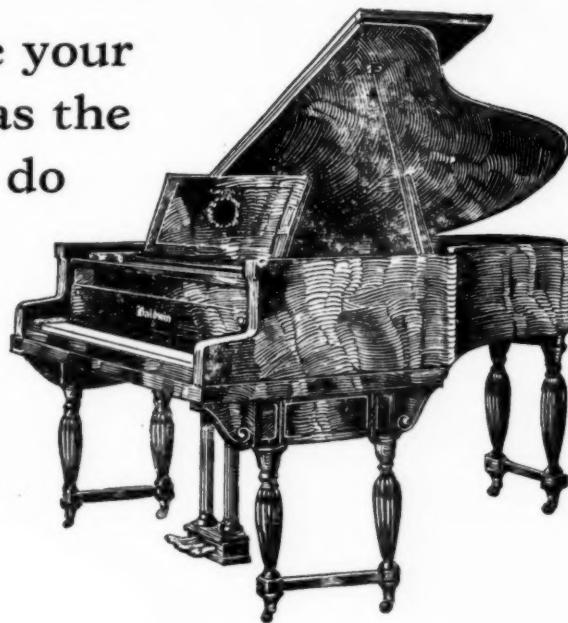
**BENJ. F. COMFORT**  
Principal Cass Technical High School

"For many years I have been an advocate of musical instruction in the public schools; Primary, Secondary and Collegiate. A student who has talent and wishes to follow the profession of music has as much right to prepare himself for his vocation in the public schools as another who chooses to elect engineering, science, law, medicine or any other of the many professions which may be learned from beginning to end in our colleges and universities.

"There is a need for good music today which can be supplied only through proper and general establishment of musical training in the schools throughout the nation.

"The ever increasing popularity of the Cass Technical High School Band and Orchestra which are founded upon daily class instruction in instrumental music prove beyond doubt that the expense of installing and maintaining our big vocational music department is being indorsed and justified by the people of this dynamic city and its able administrators."

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piano as the  
artists do



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The Symphony and Concert Orchestras, Band and Vocal organizations offer splendid opportunity to study ensemble music of the larger type, and the string quartet, piano, harp and chamber music classes present the more intimate repertoire.

A special feature of the music at Cass Technical High School is that students wishing to advance rapidly are given opportunity to practice under the supervision of a teacher one or more periods daily. This corresponds to the usual study period and is not credited toward graduation.

Summer school classes in music furnish a means of obtaining more intensive training along special lines as well as shortening the period required to complete the curriculum.

At the end of the regular four-year curriculum a diploma will be given entitling the student to enter college or musical conservatory.

#### *Vocational Music Curriculum*

When making out plans of work state which instrument you wish to study.

#### **FIRST YEAR**

##### **First Semester**

	Credits	Hrs.
English (1).....	5	5
Mathematics (1).....	5	5
Commercial Geography (1).....	5	5
Orchestral Instrument (1).....	2½	5
Physical Training (1).....	1	2
Piano-Theory-Ear Training (1) ..	5	5
	23½	27

##### **Second Semester**

	Credits	Hrs.
English (2).....	5	5
Mathematics (2).....	5	5
Economics (1).....	5	5
Orchestral Instrument (2).....	2½	5
Physical Training (2).....	1	2
Piano-Theory-Ear Training (2) ..	5	5
	23½	27

#### **SECOND YEAR**

##### **First Semester**

English (3).....	5	5
Mathematics (3).....	5	5
History (1).....	5	5
Piano-Theory-Ear Training (3) ..	5	5
Orchestral Instrument (3) or Harp (1) .....	2½	5
Chorus (1).....	2½	5
	25	30

##### **Second Semester**

English (4).....	5	5
History (2).....	5	5
Orchestral Instrument (4) or Harp (2) .....	2½	5
Orchestra (1) or Band (1).....	5	10
Piano-Theory-Ear Training (4) ..	5	5
Chorus (2).....	2½	5
	25	35

#### **THIRD YEAR**

##### **First Semester**

English (5).....	5	5
Chorus (3).....	2½	5
Harmony (1).....	5	5
Musical History (1) .....	5	5
Orchestra (2) or Band (2).....	5	10
Orchestral Instrument (5) or Harp (3) .....	2½	5
	25	35

##### **Second Semester**

English (6).....	5	5
Chorus (4).....	2½	5
Harmony (2).....	5	5
Musical History (2) .....	5	5
Orchestra (3) or Band (3).....	5	10
Orchestral Instrument (6) or Harp (4) .....	2½	5
	25	35

#### **FOURTH YEAR**

##### **First Semester**

English (7) (Dramatics) .....	5	5
History (7).....	5	5
Orchestra (4) or Band (4).....	5	10
Orchestration (1) .....	5	5
Physics (1).....	5	5
	25	30

##### **Second Semester**

History (8).....	5	5
Physics (2).....	5	5
Orchestration (2) .....	5	5
Orchestral Instrument (7) or Harp (5) .....	2½	5
Chorus (5).....	2½	5
Orchestra (5) or Band (5).....	5	10
	25	35

NOTE:—Students not specializing in Band or Orchestra instruments are expected to take piano the entire four years.

Students planning to go to college or university are advised to take Mathematics (4) and English (8).

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## TEN THREE-PART SONGS

For Women's Voices

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Selected by LOUISE WOODBURY

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## President's Corner

### A FINAL MESSAGE FROM PRESIDENT GORDON

#### Fellow Members:

"Tempus fugit" and before we know it, the week of the National Conference will be upon us. Arrangements are going forward with "alarming" smoothness—so much so in fact, that each morning I take a deep breath and wonder what will happen before the day is over. Reports from Vice-President Norton, in charge of memberships are most encouraging so that it looks as if we were going to have a record-breaking attendance.

There are, of course, matters of extreme importance coming before the conference in connection with the change to the biennial plan. It is necessary to devise new machinery both for the National and for the inter-relationship between the National and the Sectional Conferences. This is a job that will tax the ability of us all.

Since the time allotted for the business meeting is necessarily short, I have asked Mr. Dykema, who is the father of the biennium amendment, to draft a tentative plan which may serve as a basis for preliminary discussion. On another page in this issue, will be found a communication from him dealing with the matter. You are urged to give the subject careful consideration and upon arrival at Detroit to enter into the formal and informal preliminary discussions.

I note in the last issue of *School Music* and in the *Journal*, communications from various ones expressing fear for the future of the National when it goes on the biennial basis. I confess, I too, had misgivings on the subject but as a result of the past year's almost continuous thought upon the Conference, I have come to believe that it is an experiment which we should make and that, in the event that it is not successful, no very serious harm will come in going back to the annual basis.

One valuable result of the proposed change is to be noted in the stimulation which has been given to the organization of other Sectional Conferences. In the middle west, this is particularly true and already vigorous and intelligent steps have been taken by the In-and-About-Chicago Supervisor's Club. If you will examine the program, you will observe that I have specifically designated a time on Tuesday and Wednesday for the discussion and organization of Sectional Conferences.

Last month, it was my privilege to attend the Southern Conference at Birmingham. I was deeply impressed by the vitality of this child of the National and delighted with the very evident desire of its officers to co-operate with the National on the biennial basis. I am hoping and ex-

pecting as much of the Eastern Conference. With the entire country organized into similar strong sectional conferences, I cannot see but what great good will come to the cause of public school music.

One final word—I hope that not only sectional groups will arrange to get together early in the week at

Detroit, but that State groups, also will quickly assemble themselves. For social reasons, if for no other, this is a desirable thing to do. A bulletin board will be maintained at headquarters for the posting of notices of all kinds.

So here's to you for the greatest conference in our history!!!

Edgar B. Gordon.

### COMPLETE PROGRAM

#### MUSIC SUPERVISORS' NATIONAL CONFERENCE

##### MONDAY, APRIL 12

9:00 A. M. Registration: Hotel Book-Cadillac.  
Visit Exhibits.

11:00 General Session: Grand Ball Room, Book-Cadillac.  
Address of Welcome: Superintendent Frank Cody, Detroit Public Schools, and Thomas Chilvers, Supervisor of Music, Detroit Public Schools.  
Response: Walter Butterfield, Providence, R. I., Chairman, Board of Directors, Music Supervisors' National Conference, and H. Whorlow Bull, Windsor, Ontario, representing the Canadian Music Supervisors.  
President's Address: Some Significant Tendencies in Music Education.  
Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin.

12:15 P. M. Luncheon—Meeting of the Executive Board.  
Visit Exhibits.

1:30 General Session: Orchestra Hall.  
Program by Pauline Avenue Public School Choir, Toronto, Canada.  
Director: Mrs. H. M. Williams (under direction of Duncan McKenzie, M. A., Director of Music, Toronto).  
Unison Song: Fairest Isle—Purcell, (1658-1695)  
Two-part Song: When Allen-a-dale Went a Hunting—P. L. de Pearsall, (1795-1856)

Three-part Songs:  
a. Pealing Chimes—Balfe, (1808-1870).  
b. Pitter Patter—J. L. Hatton, (1809-1897).  
c. Happy Fair (Shakespeare)—Shield, (1784-1826).  
Unison Song: March, Ettrick and Teviotdale—Scotch.  
Address: Music and Its Function: A Quest for Basic Principles.  
Will Earhart, Director of Music, Pittsburgh, Pa.

Address: Appreciation: A Definition and Some Conclusions.  
Dr. Thomas H. Briggs, Teachers' College, Columbia University, N. Y.  
Address: What the Musician Outside of the Public Schools Expects of the Music Supervisor.  
Howard Hanson, Director, Eastman School, Rochester, New York.

5:00 P. M. Visit Exhibits.  
7:00 Detroit Night.  
Informal Dinner—Masonic Temple.  
Toastmaster: Ossip Gabrilowitsch.  
Reception to Members of the Conference by Detroit Musicians, Mayor Smith, and Members of the Board of Education.  
Dancing under the direction of Mr. Henry Ford.

10:30 Informal Initiation of Sinfonia Fraternity.  
11:00 Singing in the Lobby of the Book-Cadillac.  
Led by Second Vice-President George Oscar Bowen, Tulsa, Oklahoma.

##### TUESDAY, APRIL 13

7:45 A. M. Founders' Breakfast: Mrs. Frances E. Clark, Camden, New Jersey, in charge.  
Breakfast Meeting of Persons Interested in the Organization of New Sectional Conferences (See bulletin board of Headquarters for additional details.)

8:00 Visit Exhibits.

9:00 \*Discussion on and Demonstration of the Problems of Conducting and Interpreting Choral Music—Grand Ball Room, Book-Cadillac Hotel.  
Father W. J. Finn, Director Paulist Choir, New York.

10:00 General Session: Grand Ball Room, Book-Cadillac Hotel.  
Topic: Contests.  
Frank A. Beach, Chairman, Kansas State Teachers College, Emporia, Kan.  
Music Competitions Abroad.  
Competition Festivals in the British Empire.  
Duncan McKenzie, Director of Music, Toronto, Canada.  
Music Contests in Rural England.  
Miss Ethel Nightingale, Organizer, National Federation of Women's Institutes of England and Wales.  
Music Contests in the United States.  
Organization and Development of State-Wide Contests.  
E. H. Wilcox, Director of Music, Iowa University, Iowa City, Iowa.  
County and City Contests.  
Victor L. F. Rebmann, Director of Music, Yonkers, New York.  
Contests from the Supervisors' Viewpoint.  
Problems of Music Contests.  
Walter H. Butterfield, Director of Music, Providence, R. I.  
Making the Most of Contests.  
Grace Wilson, Director of Music, Topeka, Kansas.  
Observations of an Adjudicator.  
Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University.

Discussion:  
Selections.  
Adjudicators.  
Awards.  
Points for Judging.  
Events.

12:15 P. M. Luncheon Meeting of the Executive Board.  
Visit Exhibits.

2:15 Educational Program: Detroit Symphony Orchestra—Orchestra Hall.  
Edith Rhett in charge.

3:45-6:00 Sight-seeing Tour of Detroit (Courtesy Detroit Convention and Tourist Bureau).

4:30 Initiation and Formal Banquet, Phi Mu Alpha, Sinfonia.  
Initiation and Formal Banquet, Sigma Alpha Iota.  
Initiation and Formal Banquet, Mu Phi Epsilon.  
Initiation and Formal Banquet, Delta Omicron.

8:00 Concert: St. Paul's Cathedral.  
Ypsilanti Normal Choir (200 voices).  
Frederick Alexander, Conductor.  
Assisted by the Detroit Chamber Music Society.

11:00 Singing in the Lobby of the Book-Cadillac.  
Led by Roy Parsons, Highland Park, Michigan.

## WEDNESDAY, APRIL 14

7:45 A. M. Breakfast Meeting (continued from Tuesday) of those interested in the organization of new Sectional Conferences.

8:00 Visit Exhibits.

9:00 Discussion and Demonstration of the Problems of Conducting and Interpreting Choral Music—Auditorium Cass High School.  
Father W. J. Finn, Director Paulist Choir, New York.

10:00 Visit to the Cass Technical High School and Franklin Elementary School (See Souvenir Booklet of the Detroit Schools)  
(Instead of visiting the various schools in order to observe the work as has been customary in the past, it is our purpose to assemble at the Cass Technical High and the Franklin Elementary School every type of vocal and instrumental work which may be of interest. It will thus be possible to hear a wide variety of work with a minimum of expenditure of time and energy.)

11:30-12:15 Concert: Cass Technical High School Band and Orchestra  
Clarence Byrn, Conductor.

12:15 P. M. Luncheon Meeting of the Executive Board.  
Visit Exhibits.

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**JOHN J. HATTSTAEDT, President**

1:30 Concert: Detroit Grade Schools—Auditorium Cass High School.  
Direction of Fowler Smith, Supervising Instructor of Music, Detroit.  
Irene Sullivan and Gertrude Fleming, Assistant Supervisors.  
(See Souvenir Booklet—Detroit Public Schools).

3:00 General Session: Auditorium Cass High School.  
Round Table Conference on the Social Aspects of Music.  
Special Topic: The Significance for School Music of the Increasing Emphasis on Music in Recreation Programs—  
Introductory Remarks by the Chairman, P. W. Dykema, Professor of Music Education, Teachers College, Columbia University, New York.

- I. The Recreation of the Municipal Orchestra upon the Schools.  
Theodore Winkler, Supervisor of Music, Sheboygan, Wisconsin.
- II. The Adolescence of Adult Music.  
Sigmund Spaeth, Lecturer on Music, New York City.
- III. Music in Camps and Clubs: Shall It Be a Continuation of School Music or a Vacation from It?  
Alice E. Bivins, Instructor in Music Education, Teachers College, Columbia University, New York City.
- IV. Shall Music in the Motion Pictures Help or Retard Public School Music?  
Jason S. Joy, Director, Department of Public Relations Motion Picture Producers and Distributors of America, Inc.
- V. Musical Possibilities of the United School and Playground.  
Charles H. English, Supervisor, Bureau of Recreation, Board of Education, Chicago, Illinois.  
Demonstration by a quartet of harmonica players from the School and Playground under the direction of Mary Todd, Nixon School, Chicago, Illinois.

8:00 Symphony Concert: Detroit Symphony Orchestra—Orchestra Hall.  
Ossip Gabrilowitsch, Conductor.  
(Admission by Badges only).

11:00 Singing in the Lobby of the Book-Cadillac.  
Led by William W. Norton, Second Vice-President.

#### THURSDAY, APRIL 15

7:45 A. M. Breakfast of State Advisory Committees.  
Vice-President W. W. Norton, Flint, Michigan, in charge.  
(See Bulletin Board at Headquarters.)

8:00 Visit Exhibits.

9:00 Discussion and Demonstration of the Problems of Conducting and Interpreting Choral Music.  
Father W. J. Finn, Director Paulist Choir, New York, Ball Room, Book-Cadillac.

10:00 Chorus from Detroit Teachers' College and the College of the City of Detroit.

1. Pan . . . . . Detroit Teachers' College Chorus. . . . . David Stanley Smith  
Directed by Miss Harriet Petry, Head of Department of Music.
2. College of the City of Detroit Glee Clubs.
  - a. Flower of Dreams . . . . . Women's Glee Club. . . . . Clokey
  - b. By the Sea . . . . . Men's Glee Club. . . . . Fearis  
Directed by Miss Louise Conklin, Supervising Instructor of Music in the City College.

10:30 Annual Business Meeting—Book-Cadillac Ball Room.  
Reports: Standing Committees.  
Report: Nominating Committee.  
Invitations for 1928 Conference.  
Election of Officers.

12:15 Luncheon Meeting of Executive Board.  
Visit Exhibits.

1:15 P. M. Concert: Detroit High Schools.  
Direction of Arthur H. J. Searle, Supervising Instructor of High School Music. (See Souvenir Booklet Detroit Public Schools.)

3:15 General Session.  
Topic: Instrumental Problems.  
Russell V. Morgan, Chairman, Cleveland, Ohio.  
The Music Supervisors' Orchestra participating.  
All credit is due the Music Supervisors and Teachers whose cooperation and diligent rehearsing has made this program possible.

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## PART I.

## Instrumental Clinic.

1. March of the Toys—Herbert.
2. Evolution of the School Orchestra—Liebestraum No. 3—Liszt CF  
The same section of this number will be played four times, each representing successive stages in the development of the school orchestra. Note the value of each additional group of instruments towards increasing the general musical effect.
  - a. Four first violins, two second violins, one cornet, drums, and piano.
  - b. All first violins, all second violins, one cello, one clarinet, two cornets, one trombone, drum, and piano.
  - c. All strings except violas, one flute, two clarinets, two cornets, one trombone, drums, and piano.
  - d. Entire orchestra without piano. The following instruments have been added to the "c" combination: violas, second flute, two oboes, two bassoons, four French horns, first and second trombones, and tuba.
3. Saxophone Substitutions.  
Turkish March—Beethoven. OD(ph)  
Replacing French horns by Eb alto saxophones, cellos by alto, C Melody and tenor saxophone, trombone and bassoon by C melody and tenor saxophones, and string basses by baritone saxophone.
4. Orchestra Accompaniment  
Trees—Rasbach.....Soprano CS  
It is excellent training for any school orchestra to receive experience in accompanying a solo. A successful performance demands extreme flexibility and dynamic control.
5. The Harmonium (Organ) in the School Orchestra.  
Gavotte from Iphigenia en Aulide—Gluck GS(SO)  
All the string section, one cornet, drums, piano, and harmonium, using the latter to replace the missing woodwind and brass instruments. This instrument is an excellent addition to any school orchestra except where complete symphonic instrumentation is present.
6. Replacing the Piano in the Orchestra.  
Invitation to the Dance—Weber GS(MC)  
A demonstration of the manner in which the piano is replaced in the orchestra by the accompaniment unit comprising second violins, violas, string basses, French horns, and third trombone (the only trombone part included in orchestrations containing one trombone in the score.)
7. The Reproducing Instrument and Orchestral Interpretation.  
Number to be announced.

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## a. The Cleveland Drill.

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## b. Maddy's Ensemble Exercises for Orchestra

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## c. Choral from St. Paul—Mendelssohn

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## PART II.

## Concert.

1. Phedre Overture—Massenet	CF
2. Folk Song Symphony—Powell	CCB
3. To be announced	SB&Co
4. Allegretto from Seventh Symphony—Beethoven	GS
5. March and Procession of Bacchus from Ballet Sylvia—Delibes	CF

Notes: Publisher's Key.

1. CCB—C. C. Birchard Company.

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3. CF(JO)—Carl Fischer Junior Orchestra Album.

4. GS—G. Schirmer Company.

5. GS(SO)—G. Schirmer School Orchestra Library.

6. GS(MS)—G. Schirmer Master Series for Young Orchestras.

7. OD(PH)—Oliver Ditson Philharmonic Series.

8. RJ—Ross Jungnickel.

9. W—Willis Music Company.

10. SB&Co—Silver, Burdett Co.

Thanks are due Mr. Clarence Byrn, Director of the Vocational Music Department of Cass Technical High School, Detroit, and his helpers for their very courteous and efficient aid in preparing for rehearsals and concert.

7:00

Formal Banquet—Book Cadillac Ball Room.  
Toastmaster: Frank Cody.

Address: Humanizing Music.

Mrs. J. J. Carter, Director of the Hollywood Bowl, Los Angeles, Calif.  
Music by the Orpheus Club of Detroit, Charles Frederick Morse, Director.

10:30

Singing in the Lobby of the Book-Cadillac.

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## FRIDAY, APRIL 16, 1926

8:00 A. M. Visit Exhibits.

8:45-10:30 Sectional Meetings:

a. Musical Appreciation—Grand Ball Room, Book-Cadillac.  
Chairman, H. O. Ferguson, Lincoln, Nebr.

Program by the Detroit Chamber Music Society.

Demonstration of a Primary Platoon Lesson.

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Lesson with Junior High School Boys.

By Mrs. Geraldine Tobin, Miller Intermediate Schools, Detroit.  
Discussion led by Mrs. Frances E. Clark, Camden, New Jersey.

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- b. Voice—Grand Ball Room, Statler Hotel.  
Chairman, Harry W. Seitz, Roosevelt High School, Detroit.  
Address: The Adolescent Voice.  
William Breach, Director of School and Community Music, Winston-Salem, North Carolina.  
Address: The Boys' Voice in Junior High Schools.  
Father W. J. Finn.  
Demonstration of Voice Class Teaching by Chairman.  
Discussion.
- c. Junior High School Music—Cass High School Auditorium.  
Chairman, Clara E. Starr, Supervising Instructor of Intermediate School Music, Detroit, Michigan.  
Concert given by the combined orchestras and choruses of the intermediate Schools of Detroit.  
Address: The Platoon Schools of Detroit.  
Dr. Charles L. Spain, Deputy-Superintendent of Schools, Detroit  
This will be followed by a brief discussion.  
Address: Voice Problems in the Junior High School.  
Lyravine Votaw, Bush Conservatory of Music, Chicago, Illinois.
- d. Administration—Auditorium Women's City Club.  
Mr. Herman F. Smith, Director of Music, Milwaukee, Wis.
  - 1. Necessary Teaching Force for Music Department of a Public School System.  
Laura Bryant, Director of Public School Music, Ithaca, N. Y.
  - 2. What Should the Superintendent, the Principals, and the Class Room Teachers Expect from the Music Supervisory Staff?  
T. P. Giddings, Director of Public School Music, Minneapolis, Minnesota.
  - 3. Intangible Problems.  
Mabelle Glenn, Director of Public School Music, Kansas City.
  - 4. Administration of Instrumental Music in the Public Schools.  
Eugene Hahnel, Director of Public School Music, St. Louis.
- e. Rural Music—The Hudson Company Auditorium.  
Chairman, John C. Kendall, State Director of Music, Lansing, Michigan.
  - 1. The Responsibility of the State Teachers College.  
C. A. Fullerton, Director of Music, Iowa State Teachers College, Cedar Falls, Iowa.
  - 2. The Responsibility of the State Supervisor of Music.  
Miss Edith M. Keller, State Supervisor of Music, Department of Education, Columbus, Ohio.
  - 3. The Responsibility of the State Superintendent.  
Hon. T. E. Johnson, State Superintendent of Public Instruction, Michigan.

11:00-12:15 Concert: Orchestra Hall. National High School Orchestra.  
Direction of Ossip Gabrilowitsch, Director of Detroit Symphony Orchestra, and J. E. Maddy, Director of Public School Music, University of Michigan, Ann Arbor.

- 1. Prelude to "L'Arlesienne"—Bizet.
- 2. Symphony No. 3 (Eroica) First Movement—Beethoven.
- 3. (a) Ethiopian Dance—Delibes.  
(b) Minuet for Strings—Bolzoni.  
(c) May Dance—Hadley.
- 4. (a) Chinese Love Song from "Po Ling and Ming Toy"—Friml.  
(b) Song of India—Rimsky-Korsakov.
- 5. Children's Suite—Schumann.
- 6. (a) Turkish March—Beethoven.  
(b) Moment Musical—Schubert.
- 7. Marche Militaire—Schubert.

12:15 P. M. Luncheon Meeting of the Executive Board.

1:00 Adjourned Business Meeting.



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1:30

## Sectional Meetings:

- a. Instrumental—Cass High School Auditorium.  
Chairman, Russell V. Morgan, Director of Instrumental Music, Cleveland, Ohio.
  - 1. Musical Perception and the Orchestra by the Chairman.
  - 2. Integrating Values of School Music.  
Charles H. Lake, First Assistant Superintendent of Schools, Cleveland, Ohio.
  - 3. Beginning Instrumental Ensembles: Materials and Methods.  
Norval Church, Director of Instrumental Music, Music Education, Teachers College, Columbia University.
  - 4. A Vocational Music Course in the High School.  
Clarence Byrn, Head of the Vocational Music Department, Cass Technical High School, Detroit.
  - 5. Report by the Chairman of the Standing Committee on Instrumental Affairs for the Music Supervisors' National Conference. Jay W. Fay, Director of Music, Louisville, Kentucky.
- b. Harmony: Grand Ball Room-Book-Cadillac.  
Chairman, Oscar Demmler, Pittsburgh, Pa.
  - 1. The Teaching of Harmony in the High Schools of Detroit (Demonstrated)  
Alice M. Lowden, Northwestern High School, Detroit.
  - 2. The Teaching of Harmony in the High Schools of Pittsburgh. (Illustrated by original compositions by high school students.)  
Ethel M. Reeder, Schenley High School, Pittsburgh, Pa.
  - 3. "Harmony Alive."  
Victor J. Bergquist, Minneapolis, Minnesota.
- c. Rural Music—J. L. Hudson Company Auditorium.
  - 1. Points of Progress.  
Frank Beach, Director of Music, Kansas State Teachers College, Emporia, Kansas.
  - 2. Music Appreciation in Rural Schools.  
(Speaker to be announced).
  - 3. Demonstrations to be arranged.
- d. Normal Training for Supervisors—Grand Ball Room, Statler Hotel.  
Chairman, Howard Clarke Davis, Fredonia, New York.
  - 1. Training the Supervisor to use any Material.  
Russell Carter, State Director of Music, Albany, N. Y.
  - 2. The Supervisor's Training for the Business Side of His Profession.  
Howard Clarke Davis, Head of the Music Department, State Normal School, Fredonia, N. Y.
  - 3. Further Steps in the Training of the Supervisor.  
Aagot Borge, University of Wisconsin, Madison.
  - 4. Twenty Pungent Paragraphs on Preparations.  
Representatives of colleges and schools of the country.

4:00

Concert by Visiting Organizations—Cass High School Auditorium.  
(Program to be announced later.)

8:00

An Evening of International Folk Music and Incidental Dances—Cass High School Auditorium.

- 1. Croatian Singing Society.
- 2. Russian Chorus.
- 3. Finnish Women's Chorus.
- 4. Polish Mixed Chorus.
- 5. Ukrainian Singing Society.
- 6. Lithuanian Mixed Chorus.

Preceding the program, Miss Lois Rankin of the International Institute will give a short address on the "Musical Activities Among the Foreign Groups of Detroit."

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## Southern Supervisors' Conference

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It is apparent that the *Southern Conference for Music Education* had one of the best meetings of its short, but important history, at Birmingham, Alabama, during the week of January 11. Reports have come from a number of sources, and all agree that this fine group of educators who are "carrying-on" in the southern part of the country are doing a fine piece of constructive work.

In a letter received recently from president-elect, Lewis L. Stookey, Director of Music at High Point, North Carolina, he calls attention to the "wonderfully inspiring program which Past-President Helen McBride and her co-workers had prepared." Mr. Stookey also calls attention to an item of importance which the Southern Conference has accomplished during the past year; "At the Southern Conference for Music Education the report of the Educational Committee, Paul J. Weaver, Chairman, reported to the effect that it had gained a hearing in the high school section of the Southern Association of Secondary Schools and Colleges. They were cor-



LEWIS L. STOOKEY  
President

dially received and granted credits toward graduation for music done in high schools under teachers of the same standing as those of other subjects."

The committee that was sent to Memphis by the Conference, and who were successful in securing the action stated in the above paragraph, were Paul J. Weaver, Chapel Hill, N. C., D. R. Gebhart, Nashville, Tenn., and Jay W. Fay, Louisville, Kentucky.

The aim of the Conference for the coming year is to "immediately appoint a committee to go before the college section of this same body asking that these credits be granted entrance to college."

Undoubtedly our friends in the Southland are progressive, and aim to put music in public education in its proper place in the curriculum. The Southern Conference is serving its part of the country splendidly, and the thousands of supervisors and teachers of music in the public schools throughout the country congratulate them upon their progressiveness up to the present time, and wish them a fine future.

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Minuetto(3d Symph'y)	Haydn	Warum?	Schumann
The Rosary	Nevin	A Song of India	
A Chinese Love-Song	Friml	Rimsky-Korsakov	
(from Suite "Po Ling and Ming Toy")		Parting March	Raff
Spanish Dance, No.4	Moszkowski	(from "Leonore" Symphony)	
		Raymond Overture	Thomas

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### SOME AIMS IN INSTRUMENTAL INSTRUCTION

*Russell V. Morgan, Director of Public School Music, Cleveland, Ohio.*

I have been unusually interested this last year in making as thoughtful a study as I could of what some of our aims in school instrumental music should be. It is very easy for the instructor to say, "Why, yes, I know what I am trying to do," but when pinned down and asked why he believes in some particular thing and its degree of importance in comparison with other objectives, he is apt to become more and more uncertain as to just exactly what it is he is trying to do.

In the first place, the obvious answer is, "I am trying to perfect an instrumental organization that can play good music well." That is in itself a fine thing to do, but why do it? In other words, is the objective the production of beautiful music, using our young people as so much raw material in the process, or is the real answer that such an activity will bring



RUSSELL V. MORGAN

richer appreciations into the lives of the participants? It should be settled definitely that our music program is set up primarily for the student and only incidentally for the music. In this is the fundamental difference between a professional and school musical organizations. Having decided, with your consent, that our instrumental music program is primarily for the children, it is our problem to decide what phases enter into this program and what contribution each makes toward the whole.

With that purpose in mind, I am setting up three general objectives; first, aesthetic; second, social; and third, technical. By the aesthetic values of music I mean the power it has to arouse in the breasts of the performer and auditor alike an exaltation of spirit, a fine and ennobling feeling that to me represents the God-like in man. The social power of

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music is of scarcely less importance. I am referring to the development of a will on the part of an individual to so use his talents in a group that the result will be a perfect bit of cooperative effort. In itself, technique is of secondary value, but by reason of it being an essential in securing the first two objectives, it becomes of major importance.

Now let us consider how the aesthetic values may be emphasized in our instrumental program. We are apt to forget that music is a language and has something to say which cannot be given to the world through any other medium of expression. The use of the word "language" is perhaps a bit unfortunate. It seems to imply that music is merely another method of expressing the incidents of every-day life, but this seems to me to be far from the truth. Music has its own particular message for us and this message cannot be adequately interpreted through the medium of any other art.

The distinctive thing in music is sheer beauty of tone and tonal procedure. This should be kept definitely in mind during all rehearsals and concerts and every effort made to come as nearly as possible to perfect attainment. For this purpose it is wise to include good music with simple demands which will permit concentration on the effort to secure as beautiful a performance as possible. This seems to me more truly educational than the development of a prodigious technic.

A primary requisite of aesthetic enjoyment is auditory discrimination. It is too often the case that an instrumental performance consists only of the transition of impulses from eye to muscle. The cycle is not complete until the ear has registered and com-

prehended the result. It is therefore urgent that a certain section of each rehearsal be given over to music of slow movement such as Bach chorals. The performers must be intent upon hearing every tone and upon adjustment of individual intonation so that the result may be as nearly perfect as possible. Strive for beauty of tone and intonation. This point cannot be over-emphasized.

It is my desire to say just a word about interpretation under this heading. Interpretative power is mental and spiritual, although needing technical power for expression. Without a clear vision of the possibilities in a composition it is impossible to perform it in any way other than in a dull, uninteresting manner. Naturally the experience of the students has been limited and if there is to be in their minds clear-cut images of interpretative values it is necessary that the teacher accept his responsibility to inspire the minds of these young people in such a way that the spirit of the music is a living thing demanding expression through their technical powers. My own experience with young people of high school age leads me to believe that the interpretative power of orchestras and bands made up of these young people is limited to a very large extent by the interpretative power of instructors.

Something must be said about the musical ability of instrumental instructors. I believe that instrumental teachers should have been at one time or another, performers of high musical ability upon some instrument. The orchestra and band director who is a "Jack of all trades" among musical instruments but has never mastered any particular one can probably develop beginning bands in a very satis-

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factory way but beyond a certain point he no longer has the power to give the students the leadership they need and have every right to demand. It has been my misfortune to see more than one high school organization capable of performing infinitely better than their actual performance with the fault entirely on the part of the instructor. He has reached the limit of his capacity and had no more to give them. What a tremendous loss to the young people in these organizations.

The social value of music is the second objective to be considered and is of great importance, although not so much so as the aesthetic value. The rapid growth of instrumental music in the public schools I attribute more to the fact that principals and superintendents everywhere immediately recognized its social value in the life of the school. They saw first of all its unifying effect upon school spirit through participation of instrumental organizations in the auditoriums, rallies, athletic games, community affairs and other activities. Even though the educational value of the organization for its own members be denied, the obvious result on the spirit of the school was sufficient in the case of many executives to cause them to foster the growth of bands and orchestras.

The next important step in recognition of social value was the discovery that these activities permitted growth in the capacity of the individual acting at the same time in a cooperative way towards a finished group product. Can there be any finer example of democratic organization? The student is permitted almost unlimited growth in his individual powers and yet is contributing his share according

to his ability in the development of a unified whole. He receives respect for his offering to the common good and yet is made to realize that to make this activity complete he needs the help of others.

It is the belief in this second phase that makes possible the formation of an adequate instrumental music program. Bands and orchestras were sufficient to stir school spirit if decently able to play in tune and time. But for the development of the individual possessing talent but lacking training it is necessary to form classes in the various instruments of the orchestra and band. Thus we provide for the development of the capacity of the individual, a capacity that is later used for service to the group as a whole.

The third objective is technical ability. This is of primary importance to our aesthetic and social values. No matter what vision may be in the souls of the director and students in an aesthetic way, nor how strong their desires to carry on the social projects, these are possible only in so far as technique permits. Therefore, we must consider the development of technical powers.

Reference has been made in the discussion of aesthetic values to the necessity of developing beautiful tone and true intonation. Perhaps the strongest criticism that can be directed against school instrumental groups is that of poor tone and faulty intonation. If a thoughtful selection of music has been made it is perfectly possible to secure a high degree of success in both of these points. I fear that few school directors realize the worth of a very simple study for attaining these values. I am referring to the practice of using a hymn-like phrase, that is with sustained tones

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in all parts, sounding each chord as long as might be necessary to secure perfect intonation on the part of all the instruments. There is also the practice of our best directors to turn to the end of any number that they desire to rehearse, asking the orchestra or band to play the final chord and keep on sounding it, at the same time listening intently in order to discover and correct any fault of pitch. If this type of ear-training is consistently followed over a long period of rehearsals, there will be a tremendous development in the accuracy of the ear which will translate itself into accuracy of intonation. This same device can be used for drills in tone, attack and release, and dynamics.

It is a peculiar thing that many school instrumental instructors, upon hearing a group play in very nearly perfect style, exclaim: "If I only had material that is as good!" In many cases they have material as good and even better than the students making up the organization they have just heard. The fault in their own groups in so far as technical ability is concerned, was largely that of over-looking tone development, phrasing, attack and release, and dynamics. I have already mentioned something of tonal development. In the matter of attack and release something more is necessary than drill on the part of the students. I am referring to the use of the baton by the director. It is

amazing to realize how incompetent many people are with the baton. In the first place talent plays a large part in the use of the stick. Some people will never be able to use one easily. Others seem to pick it up rather quickly, but no one can handle it properly without a great deal of serious study either under an instructor or by himself before a mirror. A baton rightly used has an almost magnetic ability to demand from performers the carrying out of the image in the conductor's mind. There should be a widespread movement to acquaint school musicians with the necessity for serious study in the use of the baton.

It has seemed that our technical objective has been aimed more at the instructor than at the student, but of course there are certain things that must be learned by the student and which the instructor can not do for him. First of all, there should be maintained at all times the proper playing position. Slovenly playing comes from slovenly habits, mental and physical. Playing position with many of the instruments is not a normal body position, but if consistent efforts are made to always hold to these forms they will more and more become natural to the performer and eventually will demand little or no effort to maintain them. As I watch young people play I often notice how slowly their fingers react in the matter

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of stopping violin strings or pushing down valves. A consistent effort should be made to have each movement clean-cut and decisive. In the matter of the strings the result will be truer intonation and better tone; in the case of both strings and wind instruments there will be more perfect rhythmical results. The study of a true pianissimo helps greatly in both tone and steadiness of tone production.

So far I have not mentioned the study of rhythm except incidentally. Rhythm is more or less the fundamental possession of every player and that which is needed to make this effective is proper attention to phrasing, attack and release, and dynamics. In listening to many school music groups play such a rhythmical number as a march we are conscious of a steady rhythm but the effect seems to be somewhat lifeless and heavy. This results from the fact that all beats or pulses are more or less similarly accented. A study of phrasing with its definite rhythmical pattern will do a great deal towards correcting this fault. The student can grow to appreciate these rhythmical patterns if presented clearly enough to them. When this is done the music begins to take on a definite form. Lack of proper attack and release of both tones and phrases is also responsible for uncertain rhythmical feeling. It is usually fairly easy to drill young players to proper attack, but release, even though just as important as attack, seems very difficult to secure even from many professional musicians. The study of dynamics will add the color necessary for the completion of the picture, in that it provides the necessary highlights for interesting rhythmical form. I have often used a plan which perhaps is open to criticism but undoubt-

edly secures results. This plan is the crowding of the beat just a shade without increasing the tempo. This seems to place the players on tiptoe and injects a distinct rhythm into the performance. Very often the difference in the performance of a march by a professional and an amateur band is in just this little crowding of the beat which gives to the one a feeling of energetic life and to the other a listlessness that makes the performance disappointing.

I am making no attempt to further define this technical subject. There of course opens up under this heading that vast field of development of individual technique on the instrument. This is important but is concerned more with the growth of the individual player than with the type of work taken up in ensemble groups in our schools.

May I take up two secondary objectives, giving each a very brief discussion? The first is the growing need for vocational music courses in the high schools, especially in our larger cities. With the expansion of opportunities in American high schools there is still little chance for the boy or girl expecting to enter the professional music world to secure the drill work needed at that age without sacrificing the high school course. If a student is attempting to carry on regular high school studies, the requirements are such that he finds too little time for the proper development of his music. On the other hand, a student devoted to music discovers that it is impossible to maintain his required high school studies and if he wishes to keep up his music work, is forced to drop high school. The result of this practice is very bad. We are constantly developing a larger number

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of musicians without the academic training they should have and which by right belongs to them. Often do I find that music programs are slow in securing the necessary support because some musicians are unable to talk the language of other people.

It is not my thought to set up a purely technical music course for high school students in which they would be confined to intensive drill to prepare them for professional service. It is rather that we provide a wholesome balance of studies which will include sufficient program time for music to provide for a steady development of powers along theoretical and applied music lines together with other subjects which will give them a fairly balanced knowledge of the world in which they live. The main thing is to prevent them from becoming merely musical machines, no matter how perfect the working of the machines may be. This vocational field is mentioned here because the largest share of professional work is done in the instrumental phase. It will be largely the duty of our instrumental teachers to set up the necessary program.

I wish to close with a brief discussion of what may be a possible development in the instrumental field.

A more or less articulated course in vocal and theoretical music is in effect from the kindergarten to the high school. But instrumental music is comparatively new in the public schools and probably for that reason is rather fragmentary in that no continuous well-organized course of study is in existence for all grades.

Therefore, it would seem to be necessary that some thoughtful attention be given to a program of instrumental study that would begin with the rhythmic orchestra of the kindergarten

and culminate in the senior high school ensembles of symphonic proportions.

Every one is familiar with the rhythmic orchestras for children. Is it not possible to gradually introduce instruments of pitch into this organization as performers develop? The toy orchestra of the kindergarten should be continued in the first few grades until with the additions of melodic instruments beginning in the third and fourth grades and the elimination of more and more percussion instruments, a transition is made to the more traditional elementary school orchestra.

During this process, every child should receive both opportunity and encouragement to study an instrument. We do not expect all pupils to become performers, but there must be no neglect of talent or even of interest in this field. From the seventh grade on, the present program of variously graded ensembles and instrumental classes should be continued.

I shall close rather abruptly by again emphasizing the fact that we should first know clearly and definitely just what our objectives are and then with our course set true, work as efficiently as possible.

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## Open Forum

Editor's Note:—The Open Forum department will be open for discussion of questions pertinent to the welfare of the Conference and the cause of Public School Music in general. Communications intended for the department should be so specified by the writers. It is hoped that members of the Conference, and others will avail themselves of this opportunity to contribute a real service to School Music.

### PLAN FOR GENERAL RE-ORGANIZATION OF NATIONAL CONFERENCE

On February 11th I received the following telegram:

"Will you send copy of items mentioned in letter to Bowen by February 15. I will announce you as chairman biennial plan committee with power to select other members. Do you want others interested to meet with committee Sunday, April 11?"

(Signed) E. B. Gordon."

My letter to which President Gordon refers is as follows:

"The job which you asked me to take up is one that will be difficult or simple, just in comparison to the responsibility which we assume regarding the details of final organization. My idea would be not so much to submit a complete plan as to indicate the items which would have to be covered, and the facts now at hand that bear upon these items. Let me exemplify what I mean.

The dates being decided upon, namely, every other year, the next question would be the place of holding the meetings. For this we should present facts showing the number of people on the mailing list of each state, and beside it the number of members in each state. With this before us, preferably in graphic form, we ought to settle the question of the location of the 1928 conference, and we might even go so far as to prescribe in the preliminary organization material what the limits of the national circuit should be.

"Second, the details regarding sectional conferences. This would consist very largely in reconciling and developing cooperation between the groups which already have had enough initiative to start their organization.

"Third, publications. The problem of a journal, whether it shall be one or many as at present, should be considered by a statement of the circulation of the present organs and statements of the various publishers who are supporting these organs, as to what their attitude is toward consolidation or separate papers. Some similar statement should be made regarding publication of the book or books or proceedings.

"Fourth, finances. Tentative budgets for the national and sectional meetings should be prepared and statements of expense such as those mentioned by Mr. McFee should be presented for consideration. With this in mind, various possibilities of individual and combined fees should be presented.

"Fifth, organization and officers, independent and inter-related, could best be considered by having different schemes formulated.

"There are probably other points that would have to be considered, and I have no doubt that there is much work ahead, but there would be much

less work if no one attempted to present a single indivisible and unamendable scheme. My suggestions as to the way to proceed would be to get all of this material, submitted in outline form, printed in the *Journal* in that form—possibly that being little more than reproducing the items I have listed in this letter—and then getting a number of people to work upon each phase, appoint a chairman of that particular phase, and have him report at the meeting in Detroit.

"I am, of course, interested in this whole scheme, and am anxious to have it properly discussed, and you may count upon me for any aid which is needed. I think I approach it with less fear than someone would who feels that everything must be worked out before we get to Detroit. The worst condition I can see of any failure in the whole scheme would be to have a year in which the national does not meet, and in which the sectional conferences are endeavoring to find themselves. If the results of that year do not justify the changes we could certainly arrange in 1928 to have a restoration of the conference to its present basis. In other words, I believe that we ought to be ready to experiment, even with such a mammoth organization as our conference and its yearly meetings."

(Signed) P. W. Dykema.

President Gordon's request that I appoint a committee has caused me considerable concern. I have no desire to present at Detroit any biased view of this important matter and it is extremely difficult in appointing a committee to make it so representative that it is above suspicion. It has, therefore, occurred to me that the most representative group would be made up of the men and women who,

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thru experience, have been trained to consider deeply the administrative aspects of our musical life. I, therefore, am taking the liberty of appointing the committee with the following organization:

(A) The president and past presidents of the Music Supervisors National Conference.

(B) The presidents and past presidents of the Eastern and Southern Music Supervisors Conferences.

(C) Two representatives of each group, not included above, which is definitely arranging for a sectional conference to be held in 1927.

Insofar as they can be reached, a definite personal notification will be sent to all of those in groups A and B, and this notification will be considered as their credential for sitting in with the meetings of the committee in Detroit. The credentials for the two representatives in group C will consist of an authorization signed by any twenty-five supervisors who are engaged in the organization of a sectional conference for 1927.

Place and time of meeting. Two meetings are hereby scheduled to precede the opening of our meeting in Detroit, namely, on Saturday and on Sunday, April 10 and 11, at the headquarters hotel, the Book-Cadillac in Detroit. If necessary, other meetings will be scheduled later.

If any measures are definitely formulated and agreed upon by this committee, the voting upon them will be done by those who are indicated in groups A, B, and C. Insofar as possible participation in the discussion will be open to these supervisors who are not on the committee as designated above.

Respectfully submitted,  
Peter W. Dykema.

#### TREASURER McFEE'S LETTER TO PRESIDENT GORDON

In a letter to President Gordon under date of February 1, 1926, Treasurer McFee writes as follows: "First, in regard to the Biennial Conference. No one has seemed to notice that it takes about \$8000. per year to pay the expenses of this Conference. All of these expenses will be taken care of for the current year with the exception of publishing a book of proceedings of the 1926 Conference. Since the expenditure for this book amounts to about \$3000 in round numbers, it cannot be paid for unless the members of the National Conference maintain their membership in the National and at the same time support the Sectional. The plan, as at present suggested, of having a membership fee which will be prorated every other year between the Sectional Conferences will mean that the membership fee will have to be not less than \$4.00 or that the National Conference will have to abandon the idea of any research work or the printing of any book of proceedings. Not over 30% of the National Conference membership will renew unless there is to be a meeting or a book of proceedings, one or both.

"Our treasury, at the present time, has a balance of \$00 with a note outstanding for \$2750. This note is to be paid in 90 days. It represents the balance on Book of Proceedings for this year. I can't seem to make any one believe that a Conference can have plenty of money to spend for all sorts of things when the average membership is \$2.25 per person and it costs about \$1.98 to publish and furnish this membership with the Book of Proceedings and, at the same time, spend \$600 every year for banquet and dinner tickets which are engaged

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and never paid for and allow the women who decorate and incur expenses of something like \$400 for extras at these said banquets. However, I shall arrive in Detroit in time for your meeting on Sunday and lay the facts before the Board."

(Signed) A. V. McFee

ATTENTION SUPERVISORS!  
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Michigan, Wisconsin, Minnesota,  
Missouri, Kansas, Nebraska, North  
Dakota and South Dakota.*

According to action taken at the last National Conference, the Detroit meeting will be the last until 1928 since it was decided at Kansas City to make the M. S. N. C. a biennial event. It has been pointed out in various articles which have appeared from time to time in the *Journal* that this action will leave that section of the country from which the National Conference receives its largest support from the standpoint of membership (namely, the above mentioned states) without a meeting for the year 1927. The Eastern Conference serves the states of the Atlantic seaboard while the Southern Conference performs a like service for the South; the north central states, however, have no organization which can function in the years between the meetings of the M. S. N. C.

If the discussion which has been going on for the past year is an indication, it would appear that such an organization is inevitable and that the hour for its inception is at hand. Accordingly, at the January meeting of the In and About Chicago Supervisors' Club it was decided to offer the services of the Club to the President of the M. S.

N. C. for the purpose of inaugurating the North Central Supervisors' Conference. The President of the In and About Chicago Club, Miss Ann Trimingham, appointed Anton H. Embs chairman of a committee to bring the matter to the notice of President Gordon of the National. President Gordon responded by indorsing the action of the Club and officially appointed Anton H. Embs chairman to preside at the preliminary conferences necessary to perfect the organization. The committee at once began work on the task and the following plan is the result:

- I. The committee has selected three supervisors from each of the above mentioned states to act as state organizers. They will endeavor to determine the attitude of the other supervisors toward the new organization and compile the data thus obtained into a report to the committee.
- II. The committee has called a preliminary conference of these state organizers on Tuesday, April 13th, at a 7:30 breakfast, Book-Cadillac Hotel, Detroit. This date has been officially sanctioned by President Gordon and included in the official program. At this time the state organizers will make their reports and the necessary steps will be taken to call a general conference of all the supervisors from the above mentioned states who are in attendance at Detroit, to complete the organization. The date of this general conference, tentatively set for Thursday, April 15th, will be officially an-

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nounced later. A temporary constitution will be adopted, officers elected and a date and place for the 1927 meeting chosen.

The committee urges every supervisor in the territory named to give this matter careful thought and then to act according to his or her conviction when called upon to decide. Two other sections of the country have successful Conferences which are "going strong;" can the north central section afford to be apathetic toward the question? Considerably over one-half of the total membership of the National Conference is drawn from this section and there is no doubt that a splendid and highly efficient organization can be effected if those within the boundaries named will give their support. Of course, later developments in the National may change, somewhat, the boundary lines but this possibility need not affect the plans at the present time as such changes can be made amicably when the time comes.

The committee also urges the supervisors in those cities which have the facilities for entertaining a convention to consider the matter of inviting the 1927 Conference to meet with them. Credentials in the form of indorsements by the Mayor, Chamber of Commerce, Rotary, Kiwanis, Lions, or any other civic bodies, not forgetting the School Board, should be in such form that they may be handed to

the secretary at the general conference on Thursday. *This is important!* Who will be the first?

It must not be construed that the new organization is to take the place of the National; on the contrary, is it to function simply as a sectional conference and must cooperate with the larger body in every way. Its future policies may be definitely determined at the 1927 meeting.

Anton H. Embs, Oak Park, Ill.

*Chairman*

Mrs. Homer Cotton, Winnetka, Ill.  
Miss Ann Trimingham, Oak Park, Ill.  
M. E. Snyder, Gary, Indiana.  
Miss Esther Sherlock, Chicago, Ill.

#### A SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE

Proposed group of States:

Arkansas	Kansas
Colorado	Louisiana
Missouri	Oklahoma
New Mexico	Texas

To Supervisors and Teachers of School Music in the above named group of States:

With the Music Supervisors National Conference operating on a biennial basis after the meeting in Detroit, Mich., March 12 to 16, 1926, it is proposed to organize in various parts of the country, Sectional Conferences which will hold their meetings on the off-year in which the National Conference does not meet.

President Edgar B. Gordon, of the National, has appointed a committee

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to develop a plan whereby the National and Sectional Conferences may work on a cooperative basis; to make suggestions as to the proper division of the entire country into five or six groups; suggest a financial plan and other necessary details, and make a report at the meeting in Detroit.

The Eastern and Southern are already "going" organizations; steps have recently been taken by the "In-and-About-Chicago-Supervisors-Club" looking toward a Central, or Mid-West Conference; the Far West will undoubtedly start action soon, if they are not already under way. At a meeting of the Music Section of the Oklahoma State Education Association in Oklahoma City, February 12, when 150 teachers of music were present, the chairman, Geo. Oscar Bowen was directed to appoint a committee from that association to co-operate with similar committees from other states in the organization of a South Western Conference. This committee has been appointed and the chairman has been in correspondence with leaders in School Music from other states.

The territory included in the States suggested above is so located that a night's ride on the railroad would take one to almost any convention city, from any part of the territory. There are a number of cities within these States that can adequately entertain a Convention of National proportions, and several others with sufficient accommodations for a group as large as the Eastern Conference now in its 10th year. There are over 2500 supervisors and teachers of music in the public schools of these states, 443 of which are now members of the National Conference.

The value of the work already ac-

complished by the Music Supervisors' National Conference is undisputed. The Sectional Conference may be of quite as much value to its section of the country as the National is to us all. The Sectional Conference will serve to disseminate a wider interest in the National, which in turn will prove to be a great inspiration to the smaller groups. If each person associated with School Music will assist, the great Southwest may have one of the most influential and valuable organizations in the country.

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#### THE BIG BOOK

Did you receive your copy of the 1925 Book of Proceedings? Every member of the Music Supervisors' National Conference in good standing, is entitled to a copy. If you have not received it probably you have not sent your present correct address to this office, or to Treasurer McFee. Books are being sent only to those who have responded to our personal communication, and the many appeals in the Journal. If you want the "most valuable contribution of the year to school music literature" write us at once, and it will be sent by return mail.

## SUPERVISORS ORCHESTRA

## Instrumental Members of the Conference:

A rather significant change is being made in the policy governing the Music Supervisors Orchestra. Heretofore, the orchestra has been primarily concerned with appearing in a public concert, using material chosen with that point of view. This year, with President Gordon, I have worked out a new policy which we hope and believe will be of even more service to the members of the Conference and to those playing in the Orchestra.

Briefly, the plan is this: One half day session of the Conference is set aside for the Supervisors Orchestra. The program for this session will be divided into two parts.

First, an orchestral clinic, by which I mean a laboratory demonstration of many problems met by the school orchestra leaders. Second, a program of probably 40 minutes, in which we shall play a program which is frankly designed to be entertaining and recreational.

The success of this new plan will, of course depend altogether on the degree in which the instrumental people of the Conference co-operate to make it go. I believe that we are doing something distinctly educational, and if all our people will enter into it with enthusiasm, I feel there can be no question of its success. There will be three rehearsals of one hour each.

I know that we can promise the finest arrangements for the orchestra through the courtesy of Mr. Clarence Byrn, Head of the Vocational Music Department, Cass Technical High School, Detroit.

We need the earnest consideration of this, and the helpful cooperation of all Conference members who are eligible for the orchestra.

Cordially,

RUSSELL V. MORGAN.

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## NATIONAL MUSIC WEEK

### *Plan for Great Music Memory Contest*

New York, N. Y., Feb. 4—Plans for a great national drive to increase appreciation for music in the United States were announced here today by the National Music Week Committee, of which Otto Kahn is chairman.

Under the plan proposed, the General Federation of Women's Clubs, the Music Week Committee representing twenty-four national organizations with a membership totaling many millions, and the motion picture industry will join forces for a musical demonstration in the motion picture theatres of the country, prior to and during Music Week, which is set for May 2-8.

Mrs. Marx E. Oberndorfer, chairman of the music division of the General Federation of Women's Clubs, representing Mrs. John D. Sherman president, presented preliminary plans for the campaign to C. M. Tremaine, secretary of the National Music Week Committee, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., both of whom promised the full cooperation and support of their organizations.

According to Mrs. Oberndorfer, fifty musical selections which are generally known as popular classics

and which are familiar to the ear throughout the country, will be chosen for use in the national music memory contest which is to be the feature of the campaign. Through local organizations, the General Federation will enlist the cooperation of the motion picture theatre managers so that these latter will play the selections during their showings for at least a month in advance of the contest week. In this way millions who attend the theatres will begin to know the music intimately.

At the same time, school supervisors and teachers will be asked to cooperate by having these selections played or sung in the class-rooms, so that the children may thus become familiar with them. Other civic organizations, the radio stations, and churches are expected to cooperate.

Then, during National Music Week, the theatres will be asked to play at least fifteen of the selections during each performance, either in overtures or during the exhibition of the pictures. Ballots will be supplied the children and the names of the compositions, the names of the composers, and similar questions will be answered. An essay contest on the relation of the motion picture to music also is con-

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templated, Mrs. Oberndorfer declared.

Preliminary plans also include a national music memory contest to be held in Atlantic City during the Biennial meeting of the General Federation the last week in May, at which time a national winner would be selected.

"In our cooperation with the National Music Week Committee, the General Federation has chosen the motion picture theatre and radio stations as being the most important places in the community where we may reach the vast majority of the people," Mrs. Oberndorfer said. "While music week plans reach the entire community through the schools, churches, clubs, and other agencies, it seems to us that since the vast majority of our people go to the motion picture theatres, the motion picture theatre is the most logical place in which to conduct a popular campaign. We trust that through this plan we shall make a practical use for the knowledge of music which our children have been acquiring in the schoolroom."

The organizations associated with the National Music Week Committee are: American Country Life Association, National Congress of Parents and Teachers Conference, Music Teacher's National Association, National Association of Manufacturers, American Farm Bureau Federation, American Federation of Labor, American Federation of Musicians, National Association of Music Merchants, National Association of Organists, American Guild of Organists, American Legion, American Society of Composers, Authors and Publishers, Boy Scouts of America, Camp Fire Girls, Chamber of Commerce of the United States, National Association of Schools of

Music and Allied Arts, National Board of the Young Women's Christian Association, National Child Welfare Association, Daughters of the American Revolution, Federal Council of the Churches of Christ in America, General Federation of Women's Clubs, Girl Scouts, Inc., National Council of Jewish Women, National Council of Women, National Education Association of the United States, National Federation of Music Clubs, National Grange, Playground and Recreation Association of America, International Committee of Young Men's Christian Associations, Kiwanis Club International, Lions International, and Knights of Columbus.

#### ANNUAL MEETING NATIONAL MUSIC WEEK COMMITTEE

That America will be heard singing convinced the large and enthusiastic gathering of the National Music Week Committee at the annual luncheon given by its chairman, Mr. Otto H. Kahn, at the Midday Club, New York City, when reports of the increasing activities of this body were presented. With the continued growth of approval by the people manifested through their eagerness to carry on and inspire a wider field, the future of music in our land gives significant promise.

Mr. Kahn spoke in strong terms of the wide-spread approval and energetic spirit with which the people of America were developing this movement adding that: "American people have already shown there is a tremendous interest in the art of music." Mr. Kahn reiterated how greatly he was impressed with the tremendous amount achieved by the Committee with so small expenditure of money.

Mr. C. M. Tremaine, Director of the National Bureau for the Advancement of Music, and Secretary of the National Music Week Committee, presented interesting information from his annual report to this body. He stated, from 1924 to 1925, there were 425 new communities observing this celebration, making a total of 1205 towns and cities holding a Music Week. At this early date, 119 localities had forwarded information of their intention to celebrate the coming Music Week, May 2-8, 1926.

New publications for the aid of localities preparing their week's program are now in press and are expected from the printer shortly. One entitled "Suggestions for Music Week Entertainments" contains names of operettas, cantatas, minstrels, pantomimes, readings with music, games and dances etc. Each number listed is given a short explanatory note and the name of the publisher. It also states that publishers will presumably send, on request, copies for examination free of charge with the exception of a small postage fee. Another entirely new issue will appear bearing the title of "Special Sunday Service." This publication outlines a complete service and includes two original musical numbers for performance; one being a processional for the Sunday School children which is of a simple march rhythm. The other is a vocal murmuring for the church choir as incidental music or melodic background to the minister's reading of Colossians 3-16-24. This choral number presents a new idea and should result most effectively.

A new "Guide for the Organization of Local Music Weeks" has already appeared. This booklet has been enlarged and gives new ideas for Music

Week which have been suggested through innovations carried on by different communities during the 1925 observance. Other pamphlets and folders include: "Music Week in the Industries," "Special Activities for Schools," "Music Week in the Motion Picture Houses," "National Music Week, Its Scope and Purpose," "Community Singing," etc. As has been the annual custom, a set of literature will be sent, free of charge, to any individual or local committee arranging for a Music Week, on request to the National Music Week Committee, 45 West 45th Street, New York City.

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## Book and Music Review

Conducted by WILL EARHART, Pittsburgh, Pa.

*An Introduction to School Music Teaching*—Karl Wilson Gehrken, C. C. Birchard & Co.

This new and revised edition of a book of sterling worth comes, appropriately, from the Laurel Library. I say appropriately, because the Laurel Library is edited and extended with great conscience and intelligence: and whatever Karl Gehrken does is marked by precisely those same qualities. Those who know the book through its first edition—and I suppose, and would certainly like to believe, that the majority of the school music supervisors in the U. S. do—need not be told of the strength and helpfulness of this handbook for the use of the music supervisor. For those whose libraries do not contain the first edition, as well as for some of those whose libraries do contain it, I may say that all the old values are retained and the volume is refined and enriched in notable ways. A very valuable addition is the inclusion of three thoughtful and scholarly addresses that Prof. Gehrken has given on various notable occasions. These should be read, and certainly need to be lifted from out the Volumes of Proceedings of various organizations (where no one ever reads them) and put in this inviting, accessible form.

Besides refinements and additions to the material, the form of the book has been changed. The new type and dispersal of it on the page are attractive and much more readable than the old, and the substantial

and dignified binding invites the eye and the hand. Since there are so pathetically few books on our enormously big and important job of teaching music to all the children of all the people, there should be no question about the extent of the reception given to a book of such sterling value as this.

*Carl Fisher Progressive Orchestra Folio*—Carl Fischer. Arranged by Serey and Tocaben.

Volume Three of this Series, which is addressed to public schools, high schools, colleges, churches, convents, conservatories and the home, is before me for review. While I would not underestimate the value of this collection, I can not say that it has extraordinary merit to commend it. The instrumentation, it is true, contains the feature, desirable for schools, of five violin parts: and there are numerous saxophone and other substitute parts provided, the desirability of which is not so unquestioned. The material itself, though, is somewhat hackneyed and not particularly aspiring. There are a number of marches of perfectly conventional type, O. Metra's "The White Queen Overture," "Dancing Moonbeams Caprice," etc.: and there is a Minuetto giojoso by Mozart, which is a beautiful little gem.

The volume is entirely usable and will furnish some conventional types of music arranged so that any extraordinary assemblage of players that happens to enter the rehearsal room

can find parts for themselves and make good effect. But the editors have not discovered yet that to take the stereotyped repertory of the theater and salon orchestra and make substitute instrumentations for it does not make a fine educational work out of what was before merely small professional orchestra music.

*Master Series for Young Orchestras—*

Selected and Edited by Victor L. F. Rebmann. Arranged by Tom Clark. G. Schirmer, Inc.

There is space merely to announce the receipt of No. 7 and No. 8 of this valuable edition. No. 7 is a Mendelssohn Suite and No. 8 is a Beethoven Suite. Since we have reviewed this edition and its various numbers in detail in preceding issues of the Journal we will say now only that these two numbers maintain the high quality of pedagogical understanding, musically editing and careful printing that have characterized the entire edition. That in itself is highest praise.

*The Black Rose, Overture, —by Lester Brockton.*

*Tales of Hoffman, Selection—Arranged by M. L. Lake.* Ludwig Music Publishing Company.

These two issues must be classified as for theatre orchestra rather than for schools. That is to say, no special effort is made to adapt them to the unusual instrumentations and needs of school orchestras—unless the provision of alto and tenor saxophone parts constitutes such special effort. It is not to say that they are not practicable for most school orchestras.

The selection, *Tales of Hoffman*, while a bit flamboyant, as one would expect when that opera furnishes the themes, will make an attractive num-

ber of the more conventional type of orchestra music. There is a place for it in the repertory of the school orchestra that wishes a bright number that does not exact too much of lofty musical taste from the audience. "The Black Rose" is excellent of its kind—the kind that made Schlepegrell and other composers "light overtures" famous, or at least gave them substantial royalties. It is better than ninety-nine out of a hundred of that sort.

*The Year Book Press—H. F. W. Deane and Sons, Ltd., 31 Museum St., London W. C. 1, England.*

The receipt of copies of what, I fancy, are all the secular pieces from No. 240 to No. 259, prompts me again to mention this excellent series. It consists of unison and part-songs and church music. It was started seventeen years ago, its object being, "To encourage and improve singing in schools, choral societies and churches by providing good music with good words." Parry, Dunhill, Walford Davies, Stanford, Mackenzie and a long list of modern British composers are enlisted in providing the music.

I like to encourage American composers and publishers, and surely have done that: but I also like to say a good word for a beautiful piece of work wherever I see it. These compositions are exceptionally lovely and appropriate. The texts, let me remind you, are as good as the music. Masefield, Walter Scott, Walter de la Mare, William Motherwell and Thomas Moore are, for instance, represented in the small number of sample copies before me.

It is a long way to Museum St., London, but if you want some beautiful material that is different from that

you ordinarily see, it is worth writing for and paying for. We have used some of these part-songs in Pittsburgh and we know that they are as engaging as I say they are.

*Blue Octavo Series*—Harold Flammer, Publisher.

Four issues are before me. No. 3019 is a very effective arrangement by the composer, for three parts, women's voices, of Bryceson Treharne's "Mother, My Dear." I commend it heartily. No. 2024 is for men's voices. The title is "Hello Song" and the composer (and author) is B. Cecil Gates. Under the direction of a dynamic cheer-leader it would please those who would be pleased by that sort of song. No. 3032 is "Butterflies," by Albert Mildenberg. It is a waltz-song, for three parts, women's voices. It is mellifluous—a nice waltz-song. No. 3028 is an arrangement for three parts, women's voices, of Massenet's "Elegy." The arrangement, by Herm. Spielter, has attempted nothing more than lifting suitable tones from the harmony into the second soprano and alto voices; but while they are a little obtrusive there, delicate handling would bring out good effects.

*Choice Rhythms for Youthful Dancers*—Crawford-Fogg. Published by A. S. Barnes and Company.

The authors, Caroline Crawford and Elizabeth Rose Fogg, are already widely and favorably known through their books "Rhythms of Childhood" and "Dramatic Games and Dances." This volume adds further distinction to their names.

The book includes an Introduction a thoughtful and wise discussion of "How Dances Originate," and equally

good discussions entitled, "Psychological Development of the Dance" and "Music and the Dance Rhythm." The two or more pages of "Suggestions to Teachers" reveal, similarly, mature and authoritative educational knowledge and thought. In short, the book is not a mere collection of rhythm and dance tunes, but is an exposition of a well defined educational philosophy with respect to music, rhythm and the dance, as related to the development of children. Intimate knowledge of school-room possibilities is revealed.

The rhythms are classified under five heads: Processional and Recessional; Runs, Rounds and Schottisches; Skips and Polkas; Leaps, Galops and Jigs; Whirls and Waltzes.

Excellent taste and judgment are displayed in the selection and arrangement of the music. The book has far more than ordinary value.

#### CONFERENCE PUBLICATIONS

Following is a list of publications which should be found in the private library of every supervisor of music, and in every school and public library. There are no other publications that are as valuable to the teacher of public school music. Particularly is this true of the Annual Book of Proceedings of the Music Supervisors National Conference, which is a veritable mine of information and a constant source of inspiration to the progressive teacher.

*Book of Proceedings of the Music Supervisors National Conference*

1913 to 1919 Meetings, each.....	\$1.50
1920 to 1925 Meetings, each.....	2.00

*Educational Council Bulletins:*

No. 1 Standard Course of Study in Music and Training Courses for Supervisors.....	.10
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No. 4 Report on Junior High Schools.....	.10
No. 5 Standard Course for the Music Training of Grade Teachers.....	.10
No. 6 Survey on Instrumental Music, By V. L. F. Rebmann.....	.10

Any of the above publications may be secured by writing the Journal office.

## I Am Music

SERVANT and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

One I serve as I serve all; and the king I made my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them, and they are of me. **For I am the instrument of God.**

## I Am Music